

DAVID LEE



CL. O'LENN

CL. O'LENN

Fourth Year
1968-1969

Club: Dappa 4-H Clothing Club
Age: 16 yr.
Year: Fourth year
Leader: Mrs. Wm. A. Smith
Project: Clothing

In my third year project I had to make a wardrobe plan. This consisted of my measurements, color charts, dress lines and neck lines which suit me, material which suits me were all apart of my wardrobe plan as well as the clothes them selves. This year I made sketches of the additions to my wardrobe and have retaken my measurements.

I redid my underclothing section because it has all changed except my house coat and the slips.

A number of things which I had in third year plan

I no longer have, they are: black low shoes, high heels shirt dress, brown sweded shoes, and I remade the orange tent dress that is shown in the plan. Also I included my coats, this year.

*Sketches are
very good - could
be more effective
if done in ink
- numerous spelling
errors
- color sketches
would add
to general appearance*

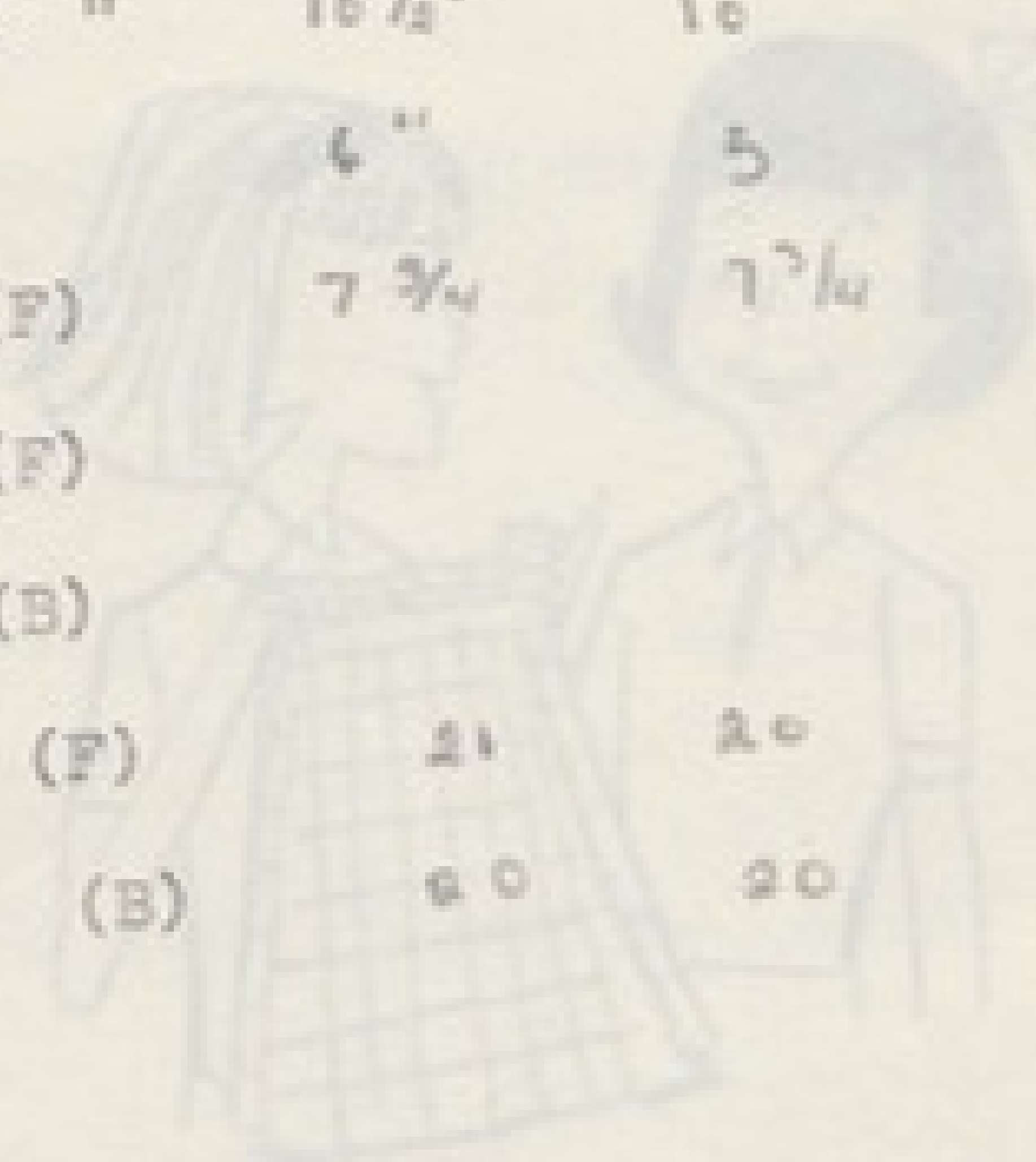
April 2, 1917
 March 1917

MEASUREMENTS

FALL: Height. 5.4 ft. Weight. 150 lbs.

SPRING: Height. 5.4 ft. Weight. 140 lbs.

	<u>Fall.</u>	<u>Spring.</u>	<u>Pattern</u>
Bust	31"	36	
Waist	21"	24	
Hip	41"	37	
Across Back	13"	13	
Around Upper Arm	11 1/2"	10	
Around Lower "	10 1/2"	10	
" Wrist	6"	5	
Arm length (F)	7 3/4	7 1/4	
Back Length (F)			
" " (B)			
Skirt " (F)	21	20	
" " (B)	20	20	



Jan 2, 1968
Fourth year

WARDROBE PLANNING TEST-QUIZ

TRUE

FALSE

1. Wardrobe planning helps me to dress efficiently and economically.

2. A basic wardrobe consists of one dress and one skirt worth up with it.

WARDROBES

3. I have a few articles of clothing that I wear often. The rest I wear only once.

There was a 4 - Her, Miss Hess
Whose wardrobe was a real mess
She made out a plan
Based on beiges and tan
And now, she's best dressed, we confess.

4. An inventory of every four years.

5. In my winter wardrobe I have a black pair of shoes and a brown pair which I had to replace. I realize it was foolish of buying an effective change pair over a good brown pair.

6. Black is the best color.

7. To spend as a woman, you must know the difference between the right and the wrong.

8. It makes sense to buy a dress.

9. I have delayed buying a dress because I am a social worker.



10. When I am, don't have much money, I buy a dress.

11. When I receive an order, I try to buy one that is popular with my friends. But I don't necessarily like it myself. I like the color.

12. Wardrobe planning makes some things fit in with the way I live. It helps me to study the subject and know it up and down.

Jan 2, 1969
The Fourth Yr

WARDROBE PLANNING PRE-QUIZ

	TRUE	FALSE
1. Wardrobe planning helps me to dress attractively and economically.	✓	
2. A basic wardrobe consists of one dress and accessories which go with it.		✓
3. I have a few articles in my wardrobe of my basic colour. The rest of the colours co-ordinate with that one.	✓	
4. An inventory of my wardrobe should be taken once every four years.		✓
5. In my winter wardrobe I have a black pair of shoes and a brown pair which I had to replace. I made a wise decision of buying an attractive orange pair over a basic brown pair.	✓	✓
6. Black is the best basic colour for a teen-age wardrobe.		✓
7. To build up a wardrobe, I will buy the major wardrobe items before the minor ones.	✓	
8. It makes sense to buy a low cost bra and a high priced dress.		✓
9. I wear different types of clothes to school than I would to a social evening.	✓	
10. What I do, doesn't have much bearing on wardrobe co-ordination.		✓
11. When I replace an item, I try to buy one that co-ordinates with my wardrobe, but does not necessarily look identical to the item replaced.	✓	
12. Wardrobe planning makes sense to me. It is profitable for me in many ways to study the subject and apply it to my wardrobe.	✓	

Jan 2, 1968
Fourth yr

PLANNING A WARDROBE

Did you ever wonder why some ladies always look just so? It's not magic. Dressing smartly requires time, effort and work, but it is worth it.

One of the most important assets to being smartly dressed is a WELL PLANNED WARDROBE. A great deal of money is not necessary if you know the few basic steps. Shall we review them?

I. KNOW YOURSELF

You need clothes that are right for you — right for your size and body build, right for your colouring. Proper lines and textures help to achieve the clothes that make you an individual. Decide what kind of a person you are (sporty, dainty, conventional, classic); choose the clothes that best depict this.

II. KNOW YOUR ACTIVITIES — YOUR WAY OF LIFE

Your clothes must suit the occasion. Take a good hard look at the activities you are doing now. Mentally answer these questions:

- what is my present occupation?
- what do I plan to do in a few years?
- where do I live (small town, farm, city)?
- what is the climate like?
- what kind of clothes do I wear most — (casual, sporty, dress, church, party, conventional)?
- are there any activities that I do frequently that require a special kind of dress (ski, horse back ride, swim).

III. KNOW YOUR PRESENT WARDROBE

You definitely won't discard your present clothes (have pity on your pocket book and Dad's nerves). So take a look at what clothes you have now.

Categorizing them will give a clear picture. An example of a check list one 4-Her found very useful is as follows:



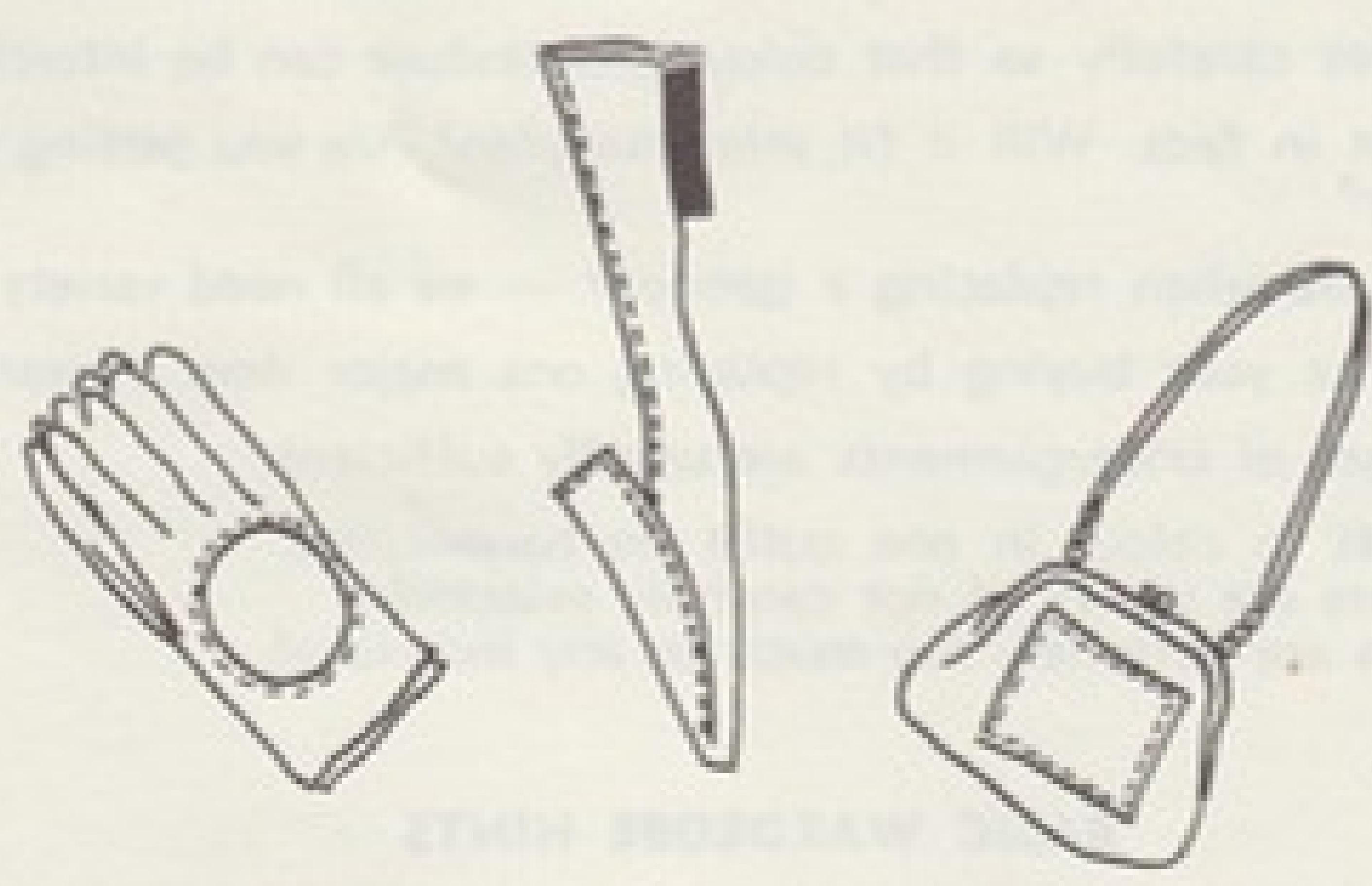
Jan 2, 1968

~~Did not take third year~~

ARTICLE	FABRIC	COLOUR	ACTIVITY	CONDITION	APPROX. INITIAL COST	No. OF YRS. IN POSS.	ANTICIPATED LIFE
			Active Sports Spectator Sports Casual School Church Dressy Others	Excellent Minor Repair Remake Discard Replace			
COATS							
DRESSES							
SUITS							
SKIRTS							
SLACKS							
TOPS							
LINGERIE							
SLEEP-WEAR							
ACCESSORIES							

IV. KNOW CO-ORDINATION

The best planned wardrobe is one that is co-ordinated. This means everything.



All your clothes are related. Everything depends on everything else. Mixing and matching items makes more sense than you can imagine.

This is the most important part of planning.

V. KNOW WHAT YOU NEED

Few wardrobes are complete. Garments wear out, your activities change and new clothes are needed. Once you know what clothes you have, the activities in which you are involved, it is not hard to decide what you need.

In planning what to purchase, ask yourself the following questions:

- what purchases **MUST** I make to complete a basic wardrobe?
How much will they cost?
- what purchases **COULD** I make to create a more attractive wardrobe?
- what would I **LIKE** to add to my wardrobe?

VI. KNOW HOW TO SHOP WISELY

Before you buy those items that you need to complete a wardrobe, review these buy-manship points.



1. keep your future plans in mind.
2. buy most expensive items first (coat, suit, handbag, shoes, and jewelry) and buy classic styles.
3. buy the best quality you can afford.
4. try the whole outfit together, garments and accessories before purchasing.
5. buy separates carefully so that colour and texture can be interchanged.
6. use restraint in fads. Will it fit into your plan? Are you getting the most value for your money?
7. don't duplicate when replacing a garment — we all need variety.
8. try to balance your buying by replacing one major item a year.
9. three changes of undergarments are usually sufficient.
10. two contrasts in colour in one outfit are harmonious.
Three colours are spotty, if not carefully selected.
Four colours are definitely too much on any individual.

BASIC WARDROBE HINTS

Perhaps you have been wondering just what is involved in a basic wardrobe. The following is a list of the necessities. Compare this list with yours.

- | | |
|-----------------------------------|--|
| 1. A basic coat | — suitable for school, dress-up occasions, preferably full length, classic style. |
| 2. A basic suit or two piecer | — classic style, well made, to be worn for all seasons. |
| 3. A basic dress | — of simple style so that it may be accessorized. |
| 4. Separates | — blouses, skirts, sweaters, slims, etc. |
| 5. Casual dresses | |
| 6. After five or party-type dress | |
| 7. Lingerie | |
| 8. Sleepwear | |
| 9. Accessories | — shoes, purse, gloves, jewelry, scarfs, hat (?) to be co-ordinated with every outfit. |



Jan 2, 1969

COLOUR — A GO - GO

To have a well rounded wardrobe it is necessary for you to select a basic colour. —
CAUTION! This doesn't mean that everything in your wardrobe will be the same colour. It simply means that one colour is chosen that —
— is becoming to you.
— can be easily co-ordinated with others.
— is a colour you like to wear.

Examples of basic colours are navy, blue, black, brown, beige, grey or green.

Naturally, other colours will add the sparkle to the basic colour.

Today nearly any colours can be combined. However the general rules of good colour sense still apply. The following list may help you to select the other colours to co-ordinate with your basic one:

WITH BROWN

Beige
Bright Orange
Cinnamon
Tomato Red
Soft Yellow Gin
Yellow
Med. Blue
Blue Green
Rose
Coral

WITH NAVY

Red
Green
White
Pink
Yellow
Blue
Mauve
Grey

WITH BLACK

Grey
Green
Yellow
Violet
Beige
Blue
Aquamarine
Red
Pink

WARDROBE PLANNING FOR REAL

Let's put into practice the six KNOW principles just outlined.

WHAT: Plan a basic wardrobe for a typical Alberta teenager. This person may be YOU or an imaginary friend. If you do the wardrobe for yourself, it will be more meaningful.

WHY: To learn:

1. the basis of wardrobe planning.
2. the importance of wardrobe planning in modern life.
3. to buy clothes wisely, developing individual taste preference.

HOW:

- I. Decide who the Alberta teenager will be. She may be YOU or an imaginary friend. Describe her skin and hair colouring, her size, body and face shape, and her personality. (Any other pertinent information should be included. Be specific)
- II. What is her way of life, where does she live (small town, farm, city), what is she doing (high school, working, college, nursing, etc.), what are her immediate future plans, and in what kind of activities does she participate? (Be specific)

III. What clothes are most becoming to the Alberta teenager you selected and WHY? What lines, texture, styles of dress, and what is the basic colour of her wardrobe? What are the supporting colours? What general type of accessories does she wear?

IV. Outline her basic wardrobe showing how the garments and accessories can be co-ordinated. Pictures, drawings and fabric samples are a few methods which can be used to illustrate.

V. Evaluate the wardrobe.

Why were the clothes chosen?

What improvements would you make?

Estimate the cost of each item and find a total.

How well co-ordinated is it?

What future changes may have to be made?

The manner of displaying the wardrobe plan is up to you. It would be best placed in a separate book or series of posters. Remember to be specific and answer the question "WHY".

Why not get started RIGHT NOW?

Score yourself on the following Wardrobe Plan Score Sheet, before displaying the book at Achievement Day.



Orange
Slacks and Vest
stove pipe leg



White
Jeans
Radio Style



1. Brown and 1. gold
Turtle Neck Sweathr
Raglon Sleeve



White
Raglan Sleeve Sweater
Mock Turtle Neck



Green
Ribbed Polo Sweater



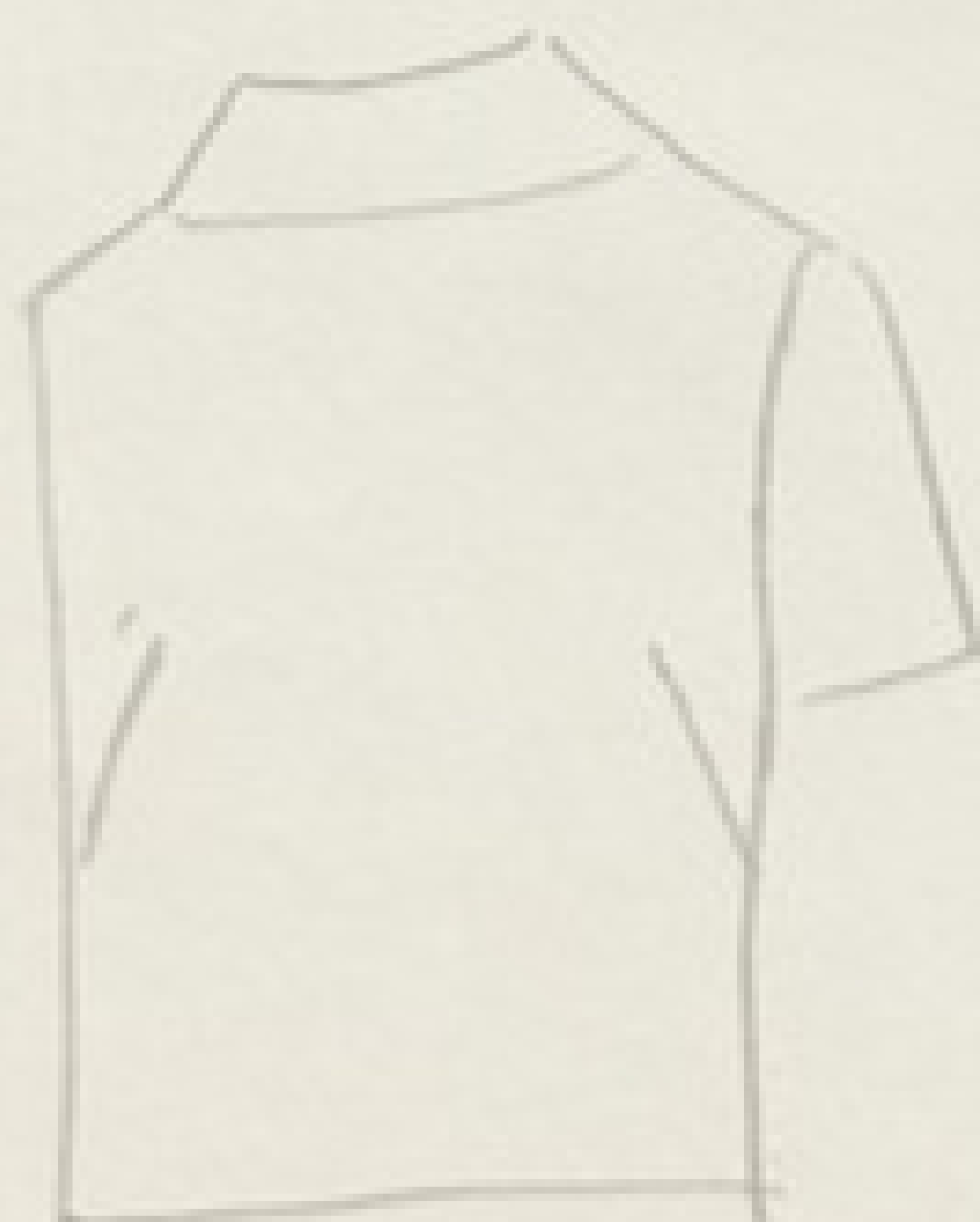
Green and White
Polo Sweater



White Nylon
Turtle Neck Sweater



Multi Color Pattern
Woven in
Roll Collar Blouse



White Cotton
Roll Collar Blouse



Grey Cotton Blend
Long Sleeved Shirt



Patterned Cotton
Sleeveless Blouse



Cotton Blend
White Blouse



Green Wool
A line Skirt



Blue and Gold Houndstooth
Wool Blend
Jacket and A line Skirt





Orange Crepe
Sleeveless A-line Dress



Red Velvet
Slightly-fitted A-line
Full length sleeve, wide cuff
Stand-up collar



Gold With Leaf Design
Party Dress



Gold and Black Tince
Evening Dress



Black Canvas
Sneakers



Simulated Leather
Sling Back Sandal
Tan



Black Patent Leather
Pump

Blue Wool
Coat (winter)



Brown Swede
Jacket (winter)



Cream Knit
Coat (spring or summer)





Yellow Cotton

Baglon, Sleeved, Duster



Flannelette Pyjamas

Blue and white pyjamas
Designed with white backing

Pink and white





Panties

- 3. white
- 1. pink
- 1. yellow
- 1. blue



Socks

- 2. white
- 2. black
- 1. black
- 1. brown
- 1. navy



Bras

- 3. white
- 1. blue



Yellow Cotton

Baglon, Sleeved, Duster



Flannelette Pyjamas

Blue and white pyjamas
Designed with white backing

Pink and white



Pantie girle (white)



Long line girdle (white)



Garder belt (pink)





Full Slips

- 1. white nylon
- 1. pink nylon
- 1. black nylon



Half Slips

- 2 white cotton
- 1. white nylon
- 1. pink nylon

Wardrobe Planning

SECTION I

How many times have you gone to the closet and said, "I've nothing to wear!" More than likely there are enough clothes in your closet but nothing seems to go together or you have nothing suitable for a particular occasion. In the second year, members were asked to make a clothing inventory. No doubt most girls found that they had a very "mixed-up" wardrobe — too many dresses of one type and not enough of another, colored shoes that would match only one outfit or a coat that could only be worn over one dress.

These inadequacies in your wardrobe can be eliminated with careful planning. In the first two years of the clothing project you should have learned which lines and designs are suitable to your figure type and what colors are most flattering to you. Review this information and then adapt it to the principles of wardrobe planning given below.

PRINCIPLES OF WARDROBE PLANNING

Color Schemes — Always plan a basic color theme which is becoming, practical and available on the market. Black, brown, navy-blue, beige and grey are always good choices. The basic color usually occurs in one set of major accessories (hat, gloves, shoes, bag), a basic dress and/or a suit and a basic coat. Since these form the backbone of your wardrobe they must be simple in line and functional. A basic color should not suggest monotony as there can be variety in texture among all parts. Color in accessories and garments will add the essential zest to your outfits.

Supplements to your wardrobe may be chosen with greater freedom. Articles may be purchased without having to invest in new major accessories. It is the interchangeability, not the number of articles you collect, that creates variety, interest and charm.

When adding to your wardrobe it is best for you to select colors of related hues. For example, grey, yellow, violet, bright blue, red and clear tones of green go best with black. Brown is worn best with beige, tan, rust, turquoise, light blue and green.

Depend on Classics — It is best to have fewer, but better garments of good quality in the wardrobe. Make sure each garment is suitable to you, wearable practically all the year round, and appropriate for many occasions.

Select classics in coats, suits and major accessories. This means conservative, not dated in

style; basically fine in design, fabric and workmanship. For example, a good choice of shoes would be simple pumps with medium heels as a compromise between dressy pumps and sport oxfords. Then when you select supplements and accessories, which are less expensive, you may choose the seasonal gay items to satisfy your craving for variety.

Recognize the status of the fashions — a style should be in good fashion for at least three years. Therefore it is better to buy a style at full price when it comes in than at half price when it's going out. Discriminate between a fad and a classic.

Desirable Characteristics of a Basic Coat —

- (1) full length, full-hanging or at least enough fullness to wear with full skirts.
- (2) fabric of above average quality that will hold its shape, stay free of wrinkles and resist the weather.
- (3) well-tailored and simply cut.
- (4) kimono or dolman sleeves for roominess.
- (5) handsome buttons but not decorative.
- (6) soft textured fabric.
- (7) avoid flares and shapes in sleeves that will date it, large patch pockets, plaid, deeply flecked tweed or flat-surfaced gabardine fabrics.

Desirable Characteristics of a Basic Suit —

- (1) your basic color.
- (2) fabric of weight and texture suitable for most seasons.
- (3) soft dressmaker type.
- (4) classic or conservative in a cut suitable to you.
- (5) fitted correctly — neat and trim.
- (6) well constructed.
- (7) without contrasting colored decorative features that would prevent using colors in accessories.

Desirable Characteristics of a Basic Dress —

- (1) your basic color.
- (2) simple in line.
- (3) casual — in the current mode without being extreme.

- (4) moderately slim skirt, neat waistline, collarless neckline, no sewed on trimmings.
- (5) sleeves suitable for day or evening, summer or winter.
- (6) clever use of darts, becoming fullness, self-fabric belt and fastenings.
- (7) well fitted.

Casual Clothes — Casual implies the idea of not being too 'set' or conventional but rather freer and adaptable, which is a necessity in our mode of living. Casual garments refer to those that are suitable to any chance occasion, and thus the popular mix and match separates, double-duty jacketed dresses.

Casual styles come between active day clothes and the dressy types for formal occasions. They are of the soft dressmaker type, but of good workmanship, comfortable, informal and simple enough to serve as background for accessories. This simplicity of cut requires above average workmanship and fabric so that one must pay more or make her own.

Expensive Garments Come First — Plan to buy the most expensive garments first — then base the rest of your wardrobe around them. Plans for major expenditures such as a basic coat or suit can well be made over a three-year period.

You must plan for your coat before your suit and dress, and these items before shoes and hat. In this way you are protecting yourself from overspending on the smaller items in your wardrobe. If operating on a limited budget, it is better to sacrifice quality in the smaller wardrobe items than in your major garments.

Select Good Accessories — It is not necessary to have a great number of shoes, hats, purses, gloves and jewellery, but to have the best quality you can find for your money. Good accessories should be individual and interesting, even gay, but of such style that you can wear them for several seasons and with several costumes. Accessories should not be tawdry, flimsy or cheap looking. It is better to buy one really good article than to buy several cheap and artificial accessories.

Key Accessories to the Basics — It is wise to select one set of major accessories (shoes, hat handbag and gloves) in the basic wardrobe color so that one may branch out in an indefinite number of combinations, usually wearing three or at least two of the four basic colored accessories. All one color is monotonous so a well-dressed person has one contrast in accessories, maybe two, but never three. The contrast may be in value, hue or intensity. For example, when

wearing brown one could choose one of the following—beige gloves (contrast in value), a turquoise scarf (contrast in hue), or a tangerine scarf or feather in a hat (contrast in intensity).

Consider whether your major accessories will look right with your dresses, when worn without the coat. Minor accessories such as belt, scarves, ties, hose, handkerchiefs, jewellery and flowers must also be selected with discrimination. Apply the principles of art to every detail with the end result of restraint, simplicity and beauty.

Plan Separates to Interchange — Examples of color groups that are versatile and blend well are brown, green, beige, gold, yellow, and rust, or navy blue French blue, gray, jade, violet and even a cool red. Jackets, weskits, blouses, sweaters, skirts and slacks can be combined to appear as many different costumes.

Provide for Changes — One should have enough clothes to provide a change as clothes wear longer if they have a resting period. Even the most expensive garments will soon look shabby if they aren't pressed, clean and allowed to rest. One should select clothes that are easy to care for and launder as this influences the number of changes required, particularly in such items as lingerie and hose.

Stress Quality — Quality, not quantity, should be your motto when planning your wardrobe. Buy as good quality as you can afford. Always check details on garments and quality of fabrics before purchasing. Buy clothes that will keep their new look for a long time, won't fade, shrink or wrinkle easily. Always check on your investment in terms of returns to be received.

YOUR WARDROBE PLAN

Make the plan work by basing it on these few basic principles. A written plan enables you to see the whole problem and secure harmony. It must be based on your complete wardrobe. Remember, the purpose of it is to assist you in making wise decisions — not to impress the judges at achievement day!

The wardrobe plan is to be a book itself apart from the project book. However, it is advisable to use the same type of paper so that the two books can be combined in later years if so desired.

When making your wardrobe plan, keep in mind that it has three major parts:

1. An examination of your individual facial and figure assets and how these may be emphasized by proper clothing selection.
2. A search for the strong and weak points within your present wardrobe, and ideas for new

combinations of separates. (Is your wardrobe well co-ordinated?)

3. An evaluation of your wardrobe and your plan for its immediate and long-range improvement.

A. Emphasize Your Assets:

The first section of your wardrobe plan should include the following information.

1. Color: Describe the color of your eyes, hair and skin. Mount a colored picture of yourself or color a facial sketch as closely as possible to your natural coloring. Indicate by use of crayons or fabric samples which colors you wear



	Average	Mine	Above	Below
Height				
Weight				

	Yours	Pattern	Difference
1. Bust			
2. Waist			
3. Hip			
4. Across Back			
5. Around Upper Arm			
6. Around Lower Arm			
7. Around Waist			
8. Arm Length			
9. Waist Length (front)			
10. Waist Length (back)			
11. Skirt Length (front)			
12. Skirt Length (back)			

Determine what pattern size you should use and explain, with the aid of diagrams how your pattern should be adjusted. This will provide a ready reference when sewing. Be sure to keep your records up to date.

3. Description of Yourself — Write out an honest description of your figure type, searching for your good features and figure faults. Don't be modest! From this description and your knowledge of clothing selection, state what you should keep in mind when selecting clothes for yourself.

4. Lines — Apply your knowledge of line in style and illustrate which general lines, necklines, and skirt and bodice lines you should wear to emphasize your figure assets and minimize your figure faults. Combine your findings, to illustrate the general styles suitable to you.

5. Fabrics — By now you will have learned

best. Try to find colors other than those you usually wear.

2. Measurements — Complete the charts shown and compare your figure with the average figure. Look for the places where your figure differs and plan to correct this if possible or minimize figure faults through proper clothing selection.

that fabrics must also be selected with care and fore-thought. Mount samples of fabrics that you feel you should wear and tell why. Consider weight, texture, and design.

B. What Do You Have In Your Wardrobe?

The second part of your wardrobe plan must show what you have in your present wardrobe, how you can mix and match separates, and how you can accessorize to the fullest advantage.

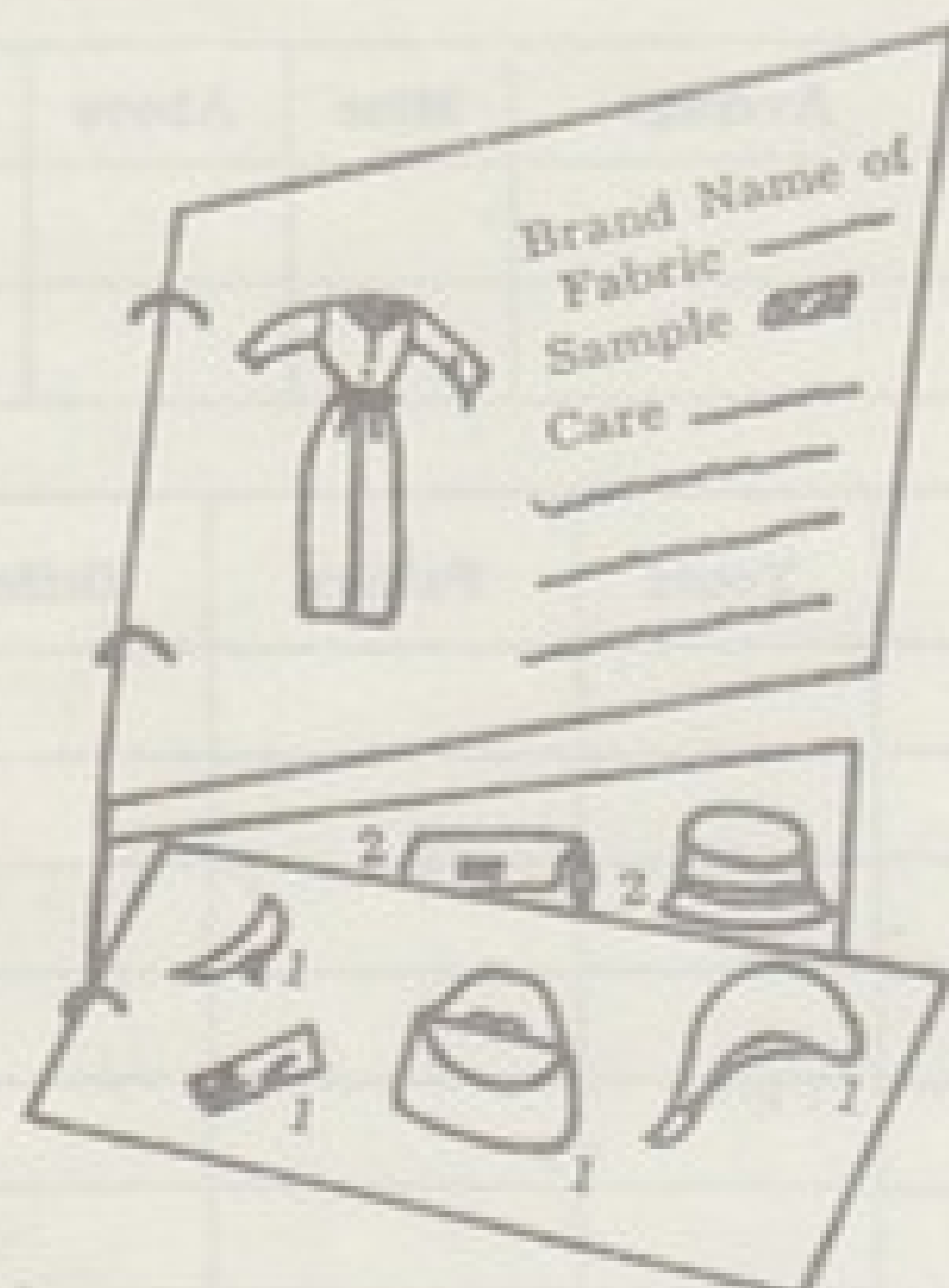
1. Include the following description of each item in your wardrobe:

Brand name of your fabric.

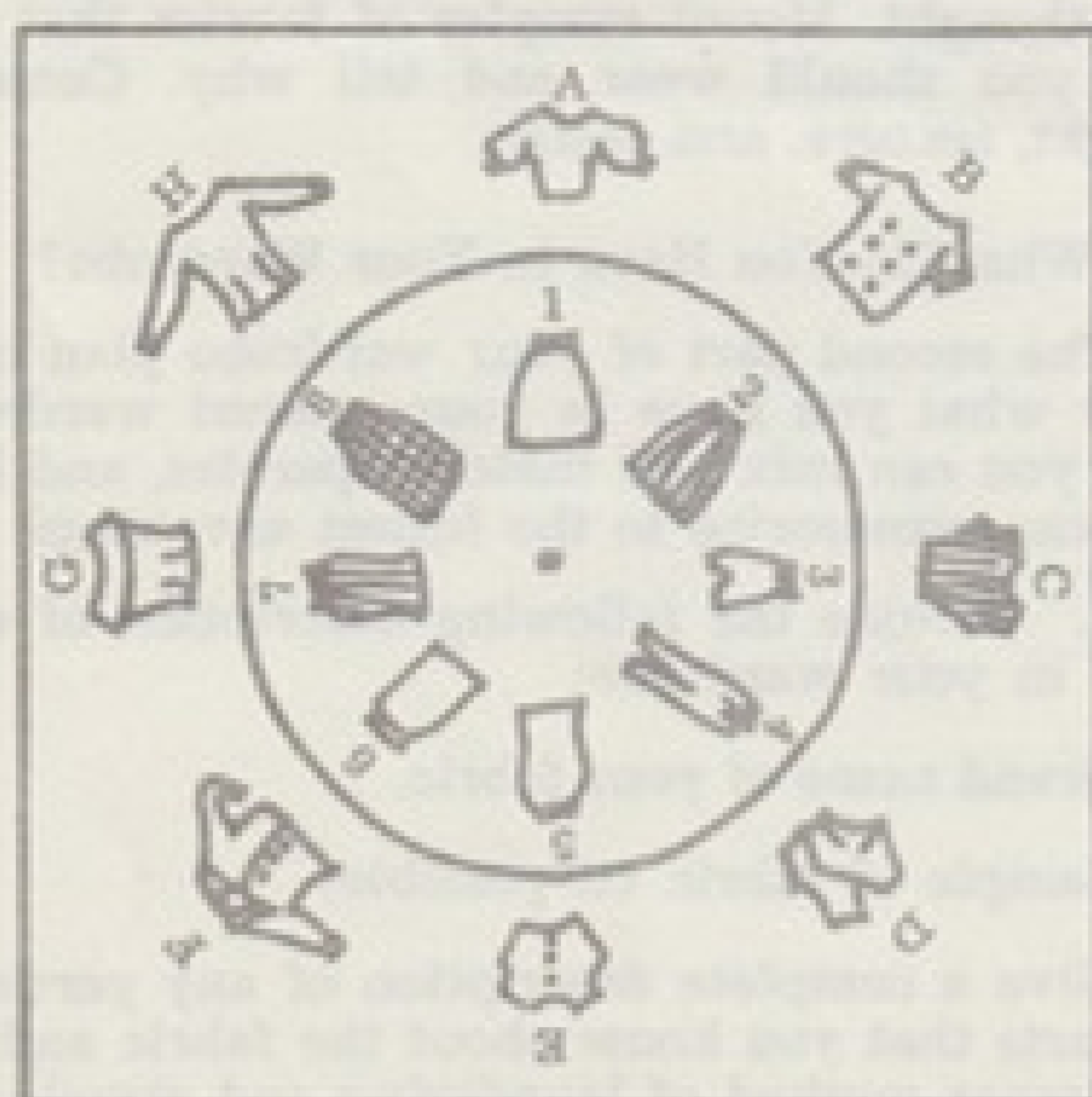
Sample of fabric (if possible).

Give a complete description of any pertinent facts that you know about the fabric and the proper method of laundering and cleaning it.

2. Illustrate each item in your wardrobe by a sketch (if you have some artistic ability) or by a tracing of a similar style from a catalogue or magazine. Show which accessories can be worn with each item, including hat, purse, shoes, gloves, scarves, and other accents (flower, jewellery, etc.) Remember to look for new uses for the accessories you have.



You may want to split your pages to illustrate this aspect of your wardrobe. It takes less time! The top two-thirds of the pages can be reserved for your sketch and description of each wardrobe item. On the bottom third of as many pages as required (probably two or three) mount illustrations of groups of accessories. Then by merely flipping the section of accessories you can see where they can (or cannot) be worn with your wardrobe items.



3. To illustrate how you can mix and match your separates (skirts, slacks, blouses, sweaters, weskits) the same method of splitting pages as described above could be used. Another novel idea is to use the 'wheel' method, as illustrated. A circle is cut from paper or light cardboard and attached to a page of your wardrobe plan with a cotter (or split) pin. Illustrations of your slacks and skirts can be sketched on the circle and illustrations of your blouses and sweaters around the circle on the rectangular page. Then merely turning the wheel you can easily see what combinations of separates are possible. Each item can be numbered and descriptions given on a separate page, (or pages).

C. Evaluate Your Wardrobe—Is your wardrobe well planned or did you discover that you had quite a few items that did not fit in. Had you chosen accessories wisely so that they could be worn with most your garments? In selecting separates, had you given fore-thought to what other separates they could be worn with? Did you find any new combinations that you had not thought of before? Do you have a basic color? Were your wardrobe items selected according to your personal requirements as described in the first section of your wardrobe plan?

The last section of your plan should answer the above questions. Below is a suggested outline:

(a) Wardrobe Value

Article	Actual Cost
(Estimate the value of your wardrobe)	
TOTAL:	

(b) Value of Articles Which Do Not Fit Into Wardrobe Scheme

Article	Actual Cost
TOTAL:	

(c) Comment on your present wardrobe. Bring out the good and bad points.

(d) List any improvements which could be made.

(e) After studying your wardrobe plan, what immediate plans do you have for your wardrobe? What long-range plans?

(f) Outline your suggested projects for your third year. Explain your choice (how this fits into your wardrobe), stating occasions for which they are to be worn, color and style.

DAPP 4-H CLOTHING CLUB

NAME - CHRYSTEL SMITH

AGE - 15 years

YEAR - THIRD

LEADER - MRS WILLIAM SMITH

PROJECT - CLOTHING

Use ink
throughout.

MEASUREMENTS

	AVERAGE	MEAS	Above	Below
Height	5.3	5.48	✓	
Weight	116 lb.		✓	

PATTERN - MISSES - 16

	MEAS	PATTERN	Differences
1 Bust	37"	38"	✓
2 Waist	28"	28"	None
3 Hip	46"	46"	None
4 Across Back	13"	13	None
5 Around Upper Arm	11 ¹ / ₂	11 ¹ / ₂	None
6 Around Lower Arm	10 ¹ / ₂	10 ¹ / ₂	None
7 Around Wrist	6"	6	None
8 Arm Length (F)	7 ³ / ₄	7 ³ / ₄	None
9 Waist Length (B)	16 ¹ / ₄	16 ³ / ₄	✓
10 Waist Length (F)	16	16	None
11 Skirt Length (B)	21	21	None
12 Skirt Length (F)	20	20 -	None



Colors Which Suit Me

Eyes - Brown
 Hair - Brown
 Skin - Dark

ORANGE
 BLUE
 YELLOW
 GREEN
 WHITE
 BLACK
 RED
 BROWN



Figure Type

I am about the right height for my bone structure which is large. My waist, hips, calf of legs are too large in my opinion. My shoulder and bust line are well formed

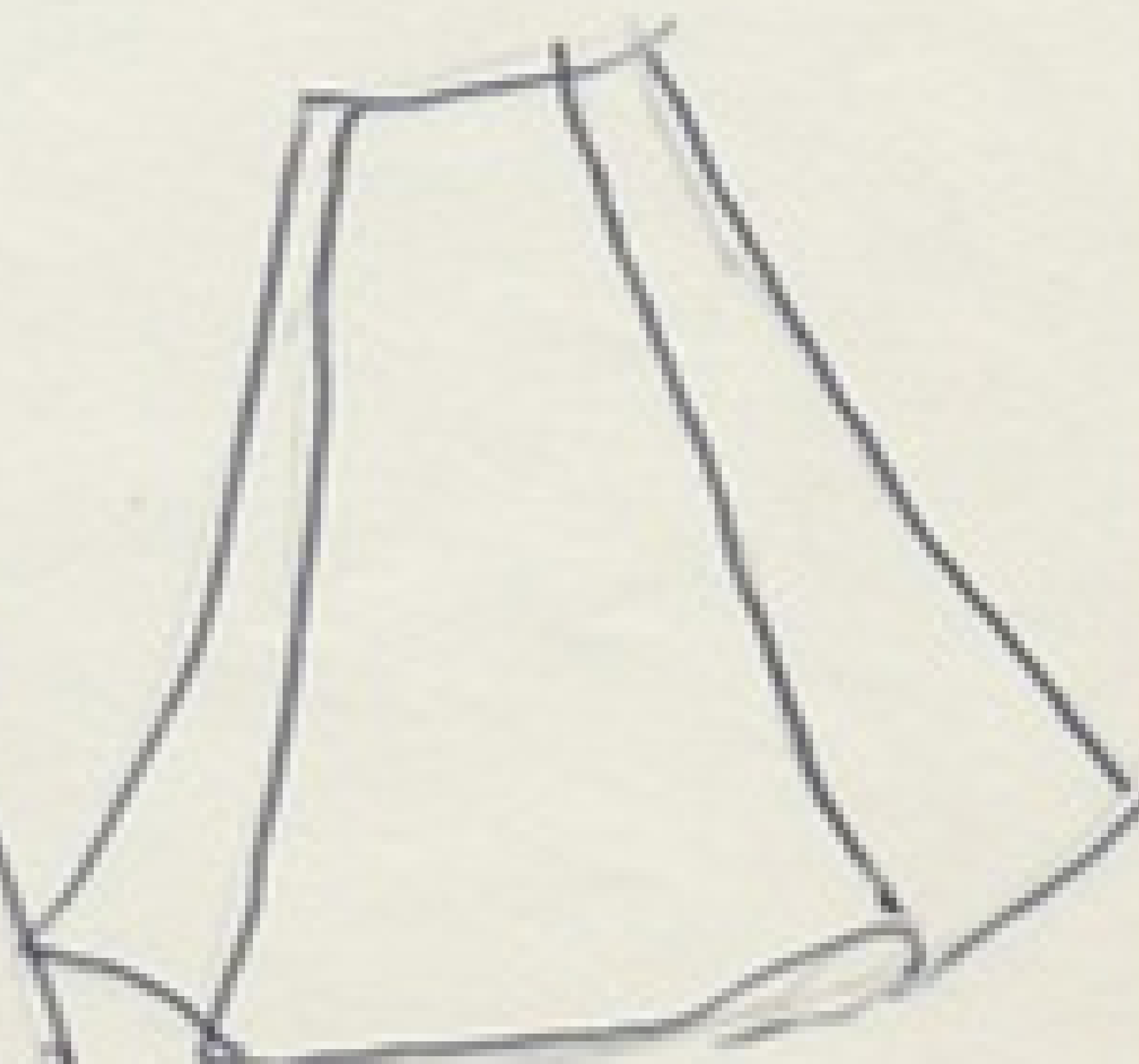
I should keep in mind not to wear tight skirts but A line skirts. The skirts or dress shouldn't be short for I don't have nice shaped legs. I should stay away from bulky materials or loud color. ~~for~~
I should not wear tight slacks for they misshape my hips

LINES

NECKLINES



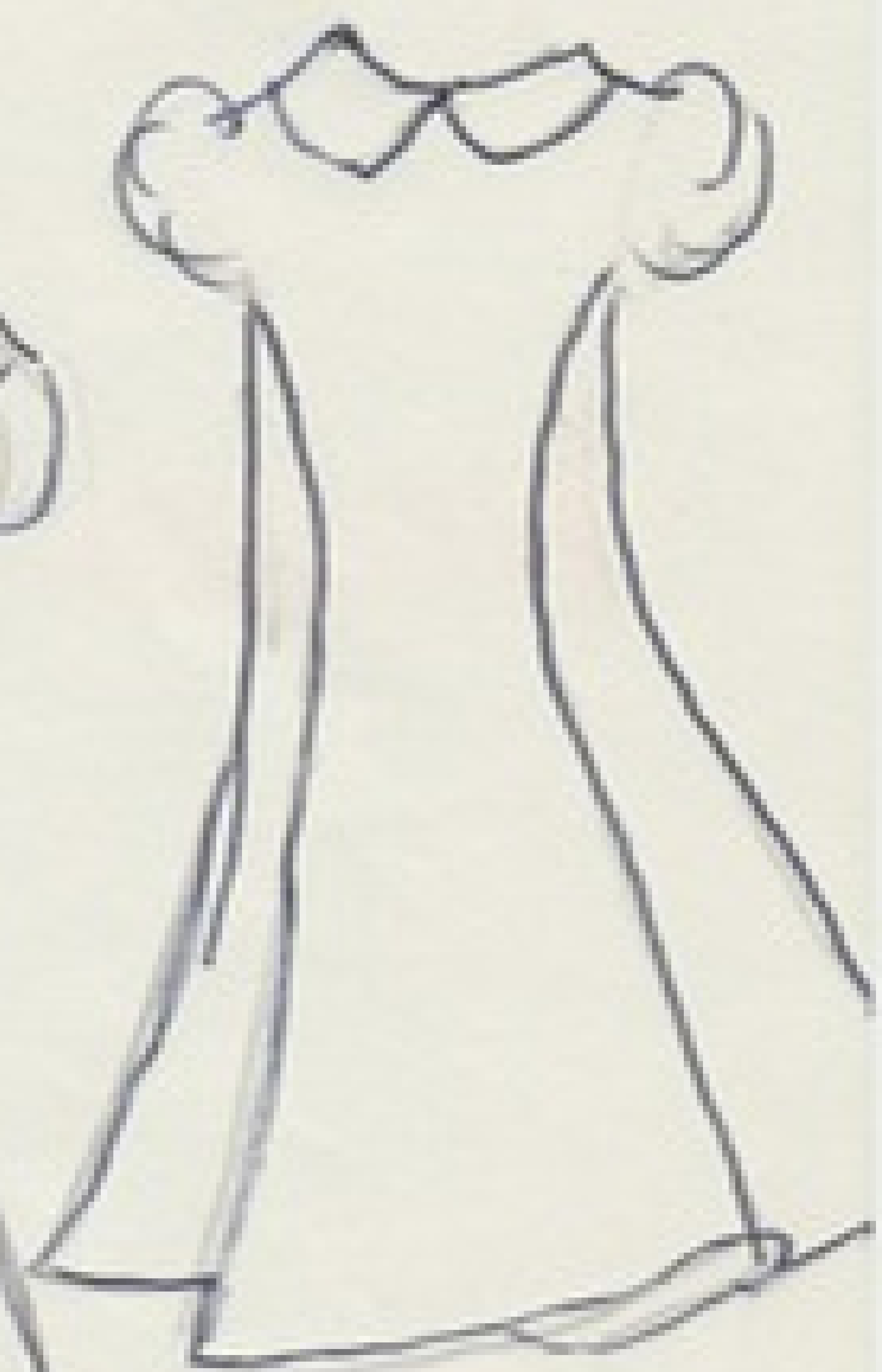
SKIRT LINE WHICH SUITS ME



BODICE WHICH SUIT ME



GENERAL STYLE WHICH SUIT ME



MATERIAL WHICH SUITS ME



I can wear this material in a dress which is low such as a tent because it match my complexion. It is lightweight material not tacky.



I can wear this material in short skirts or jackets. It not to bulk and it is dark which tends to minimize my hips.



Can be worn as skirt. It is dull colors, and tends for to minimize my hips



It is light material very nice
for dress. It is dark in color
Has no design.

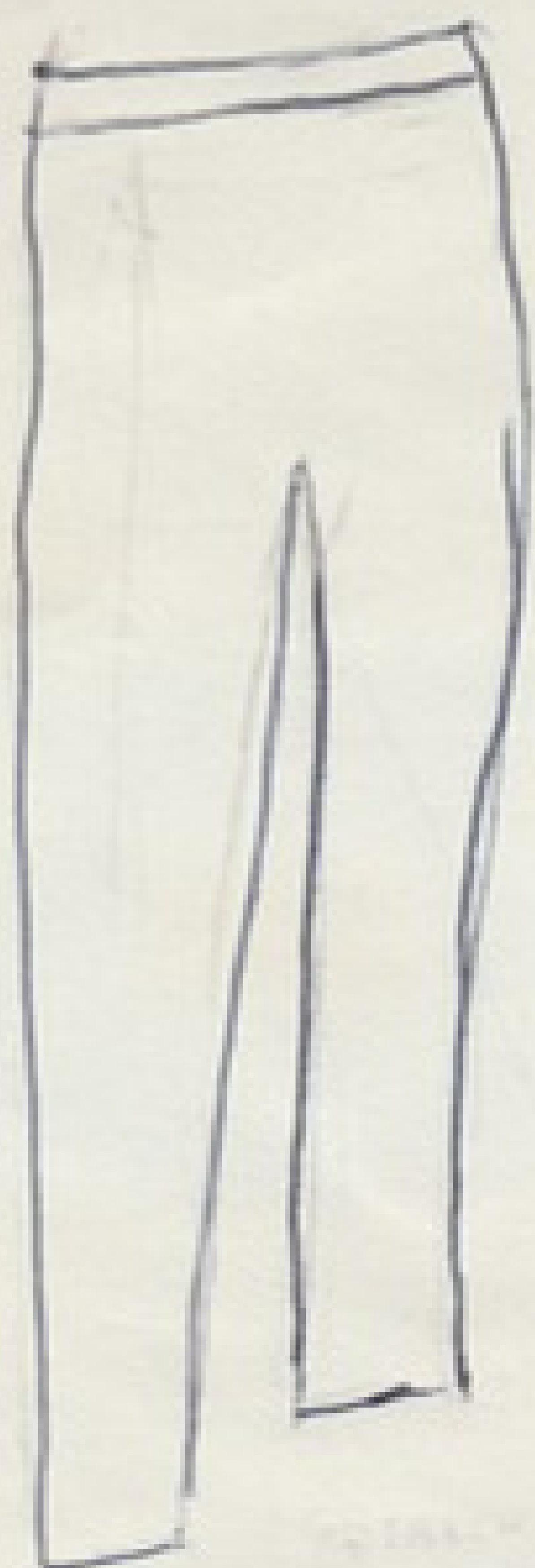
M₃

WARDROBE

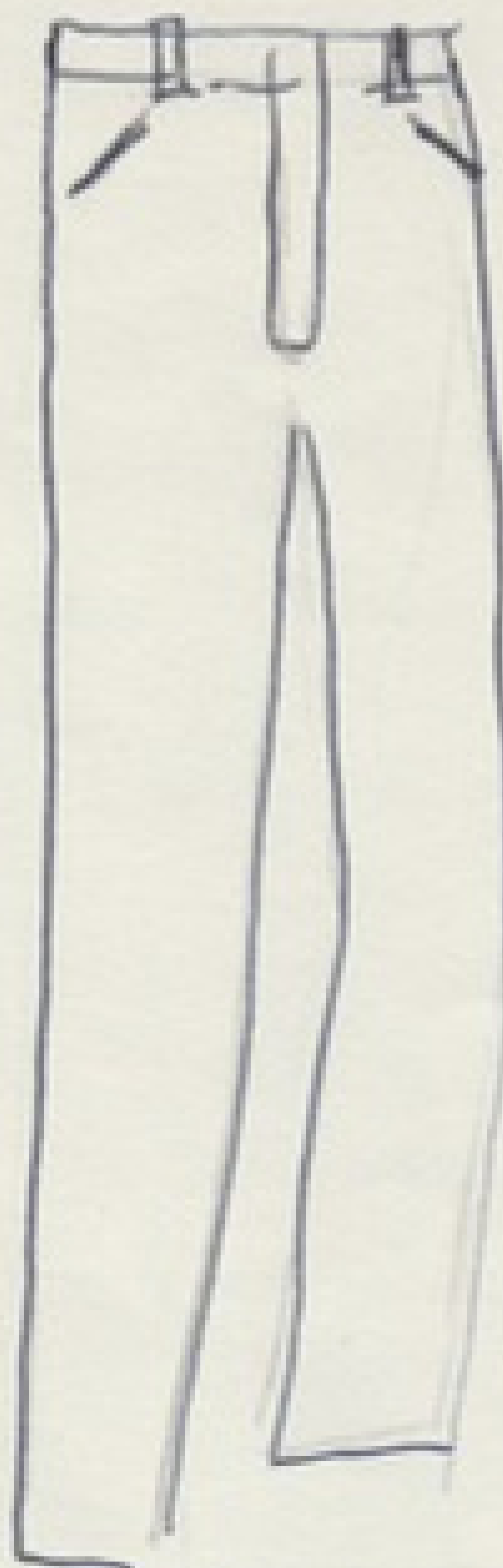
A₃

I_T

STANDS



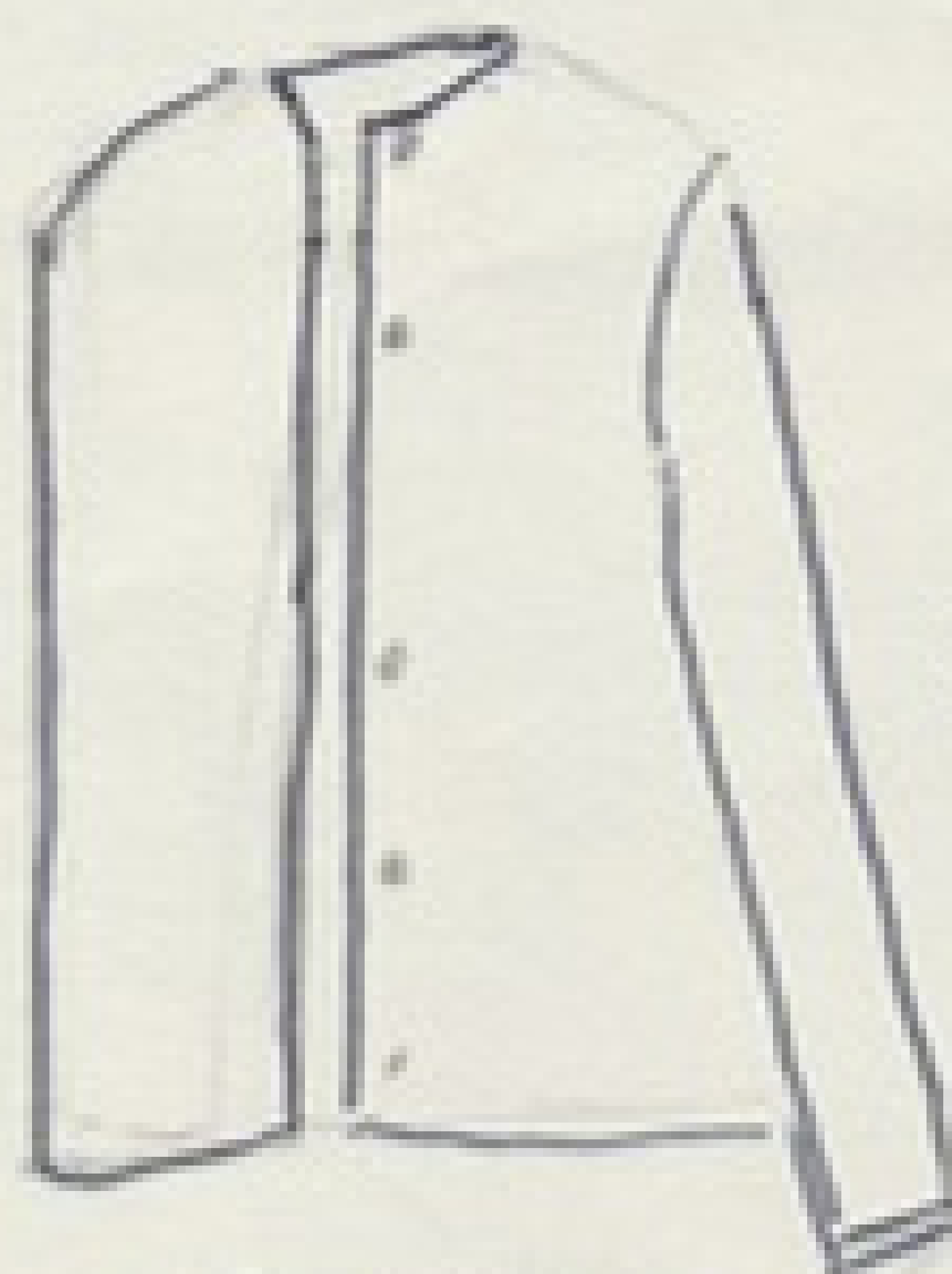
Stretch Slacks
Red Cord



Stretch Denim
Orange



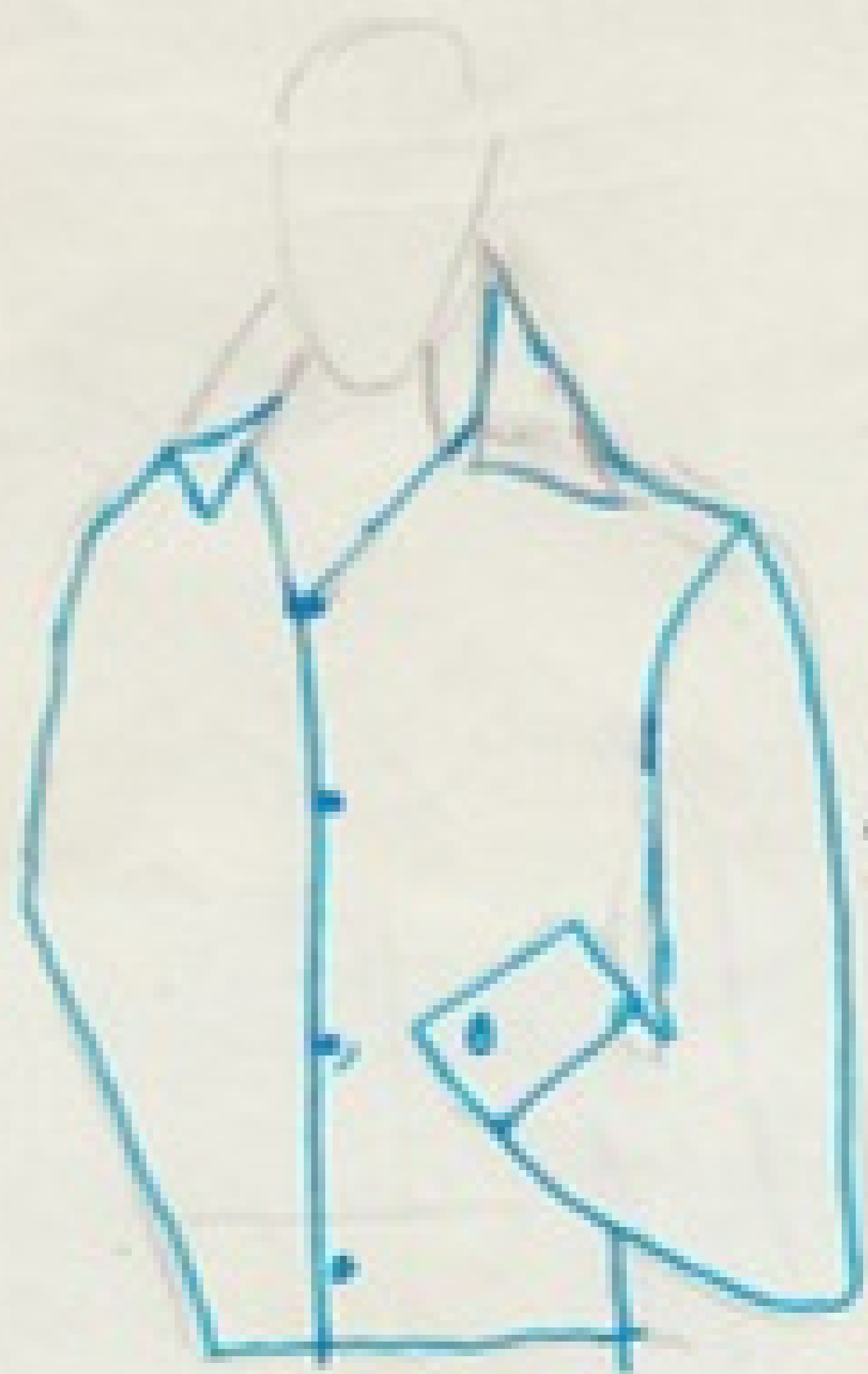
Knit Shirt
GREEN



Sweater
Blue and Green



Running Shoes
Black



2 Long Sleeved
Blouse

Cotton



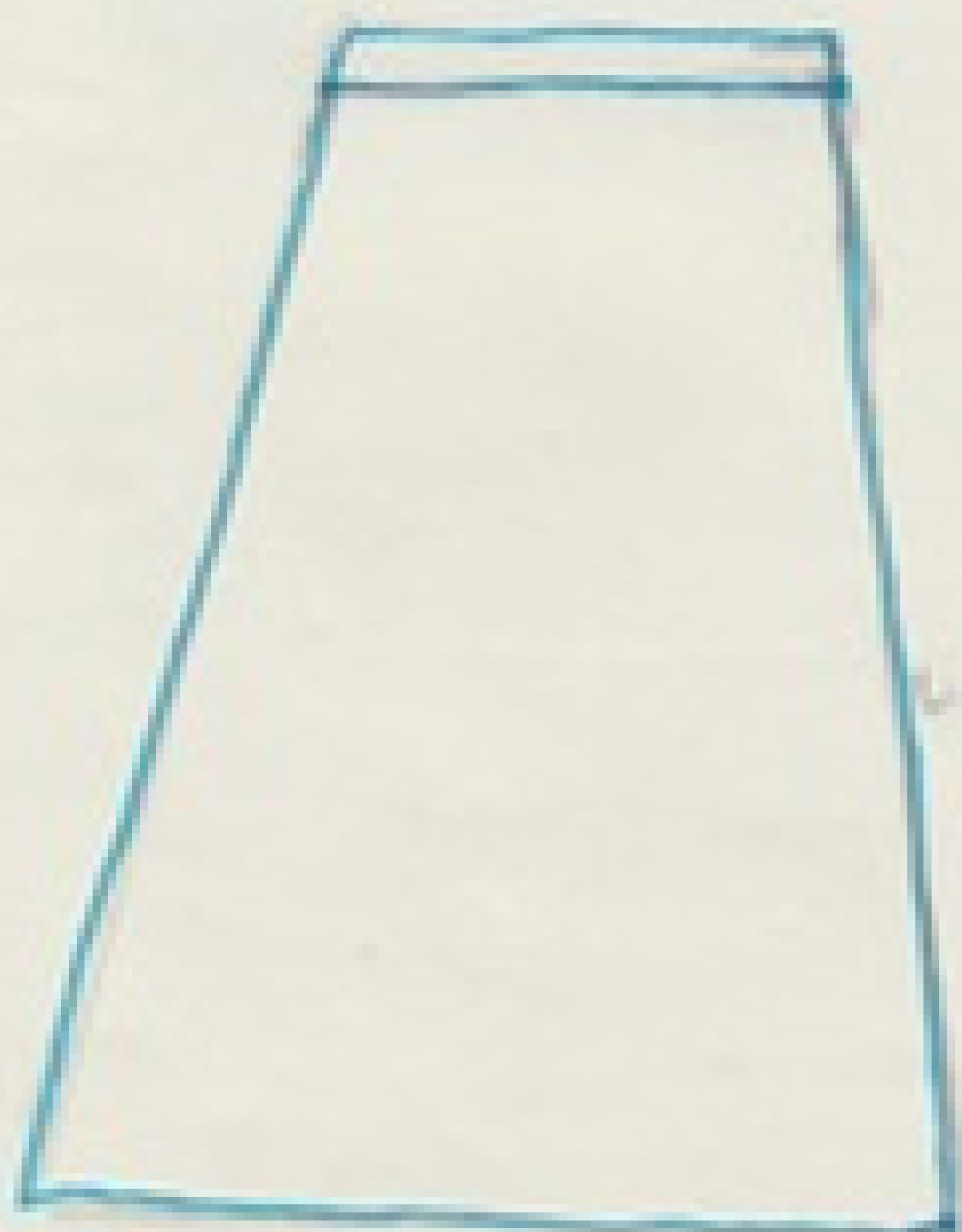
1 Turtle neck blouse
White cotton



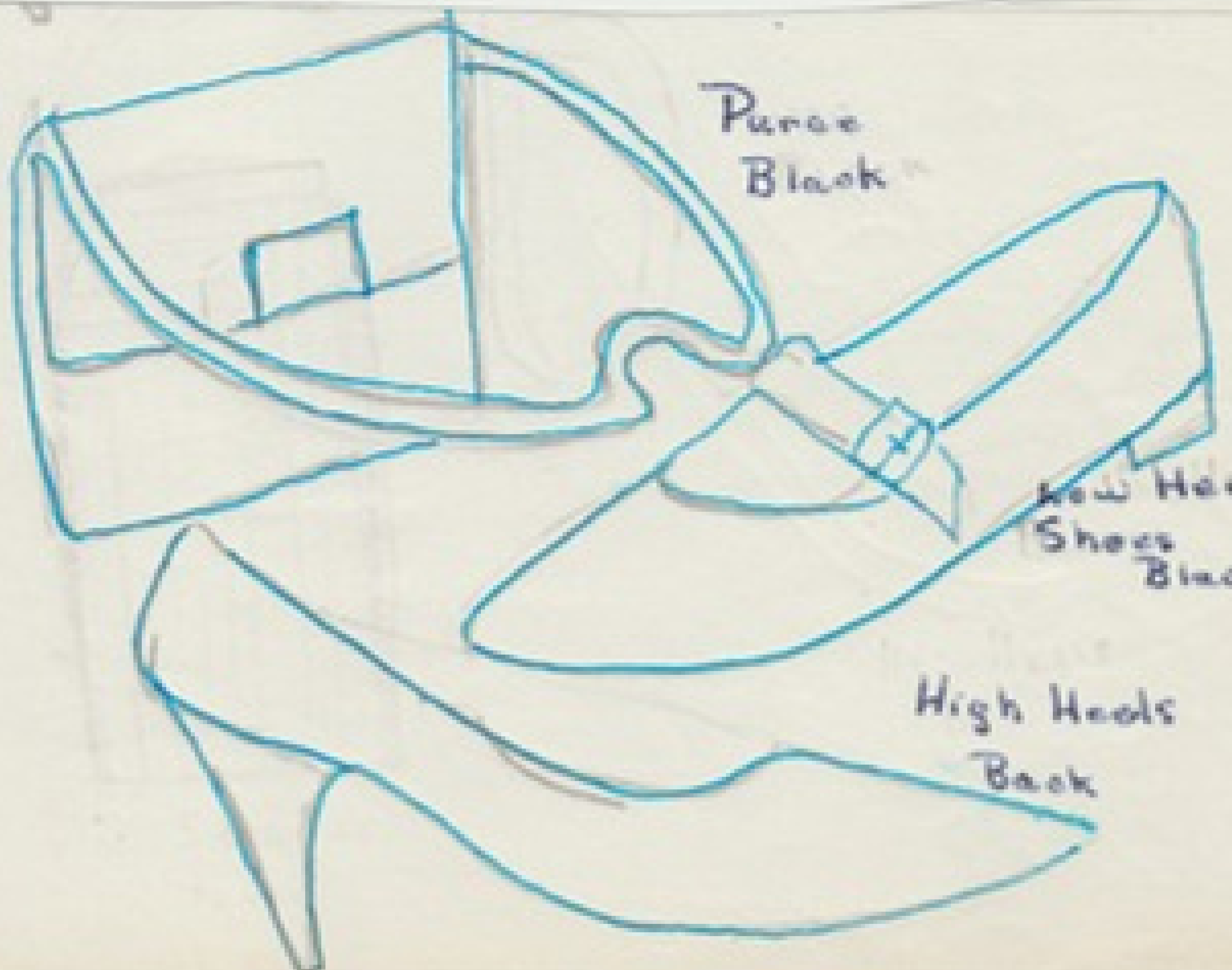
Short
sleeved
White cotton
blouse



Turtle Neck
Sweater blue-white
wool



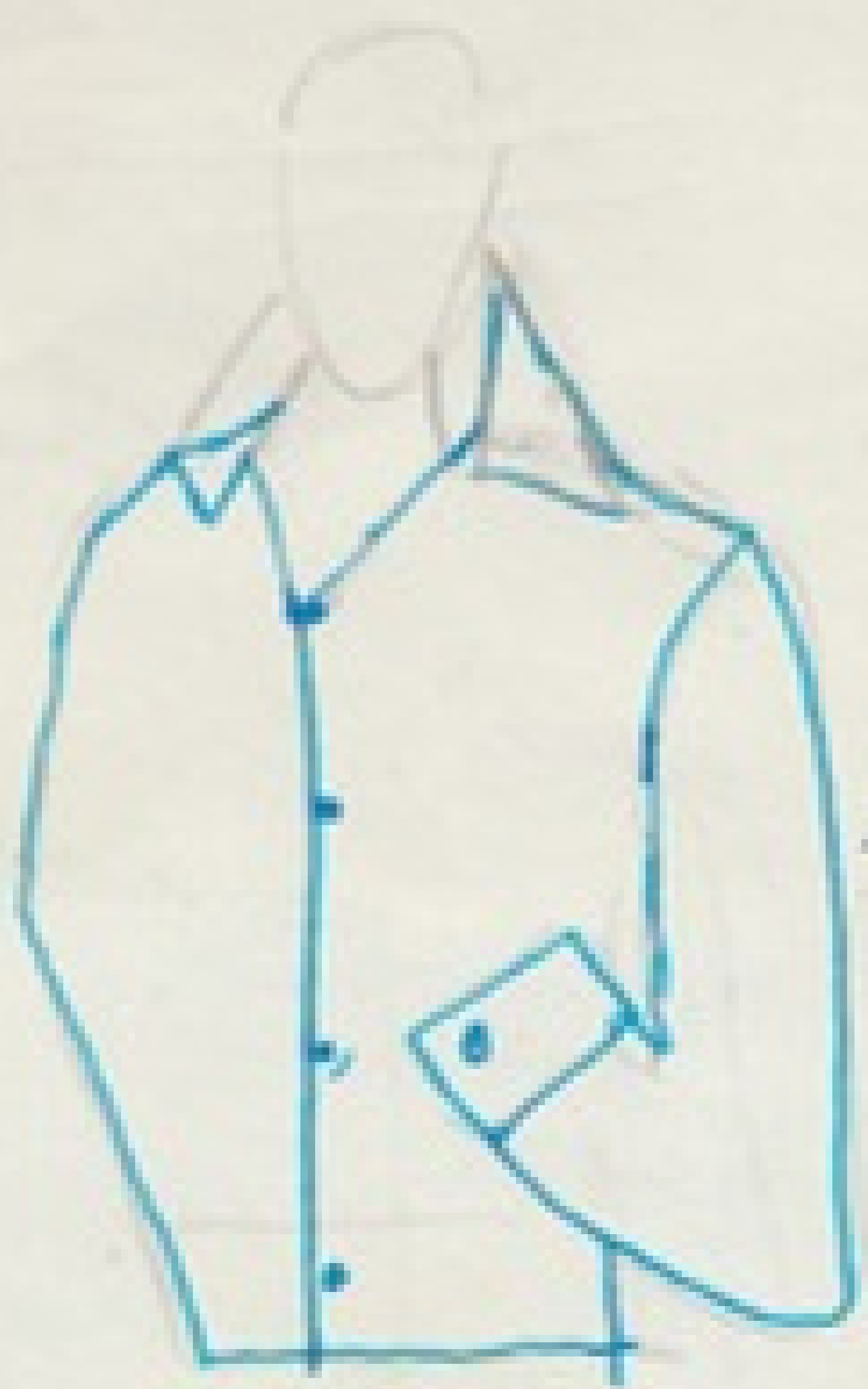
A line skirt
Blue wool



Purse
Black

High Heels
Shoes
Black

High Heels
Back



Cotton

2 Long Sleeved
Blouse



1 Turtle neck blouse
white cotton



Short
sleeved
white cotton
blouse



Turtle Neck
sweater blue white
wool



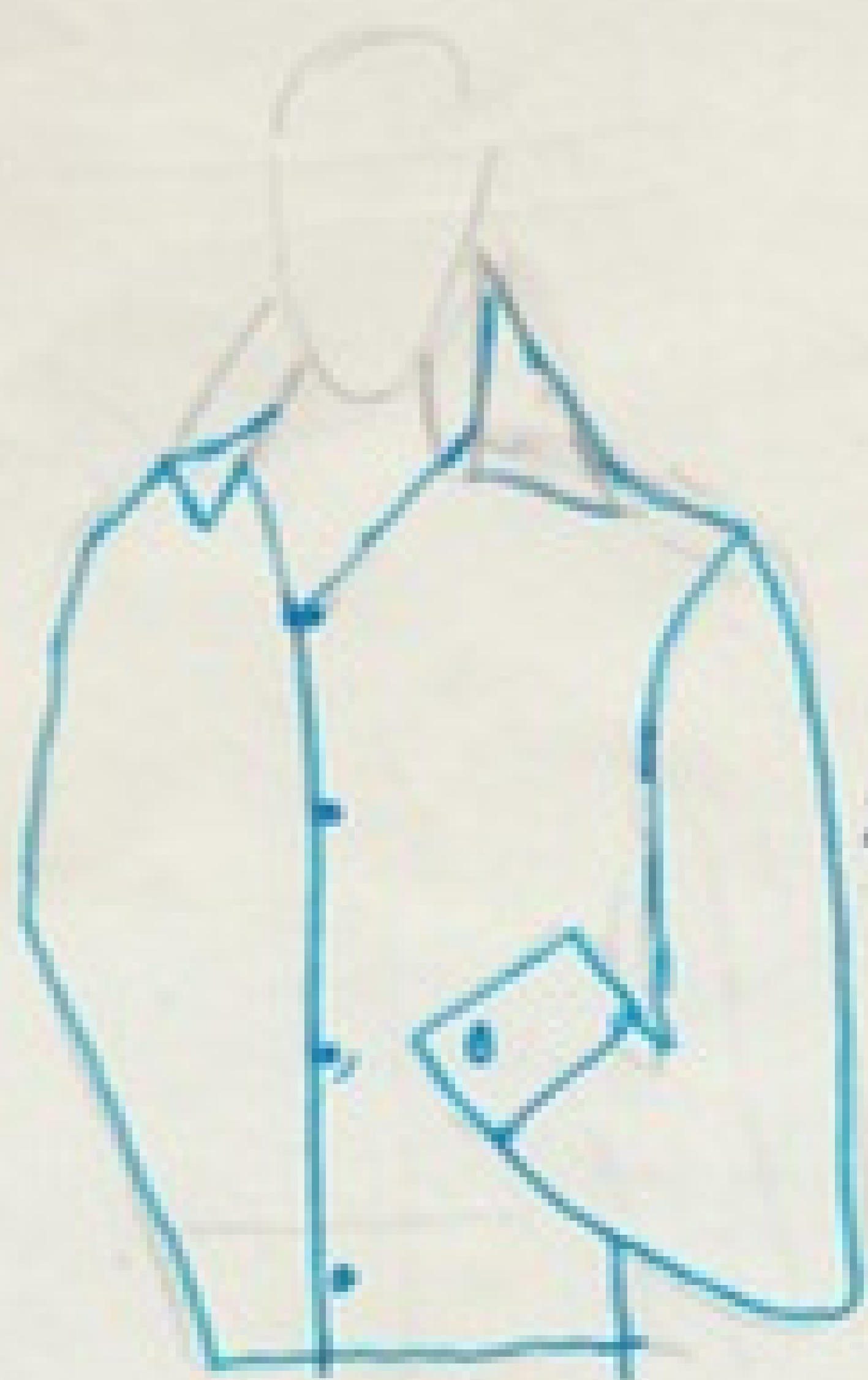
PLAIN
SKIRT

DAN RIVER
COTTON



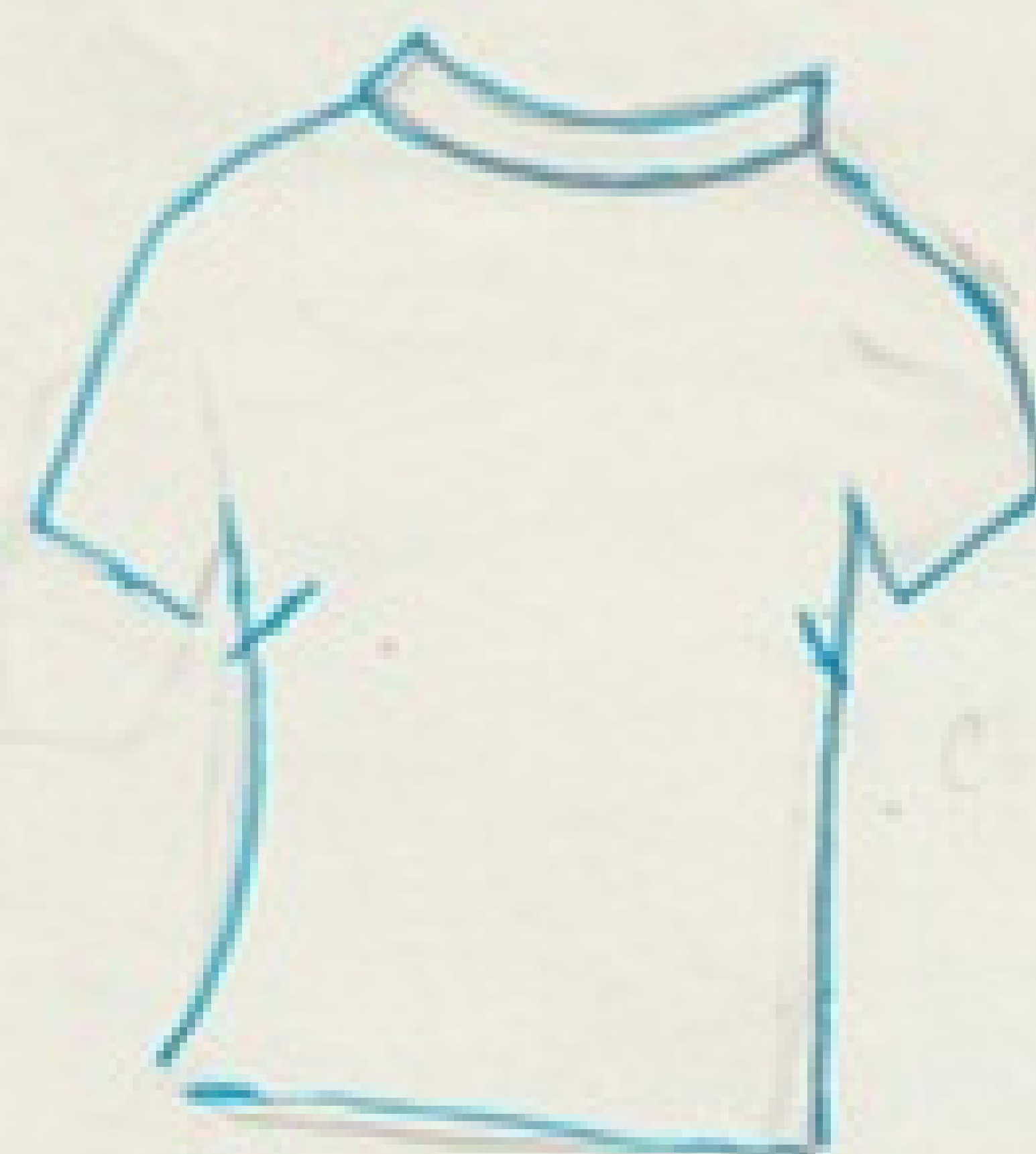
Low Heels
Black





2 Long Sleeved
Blouse

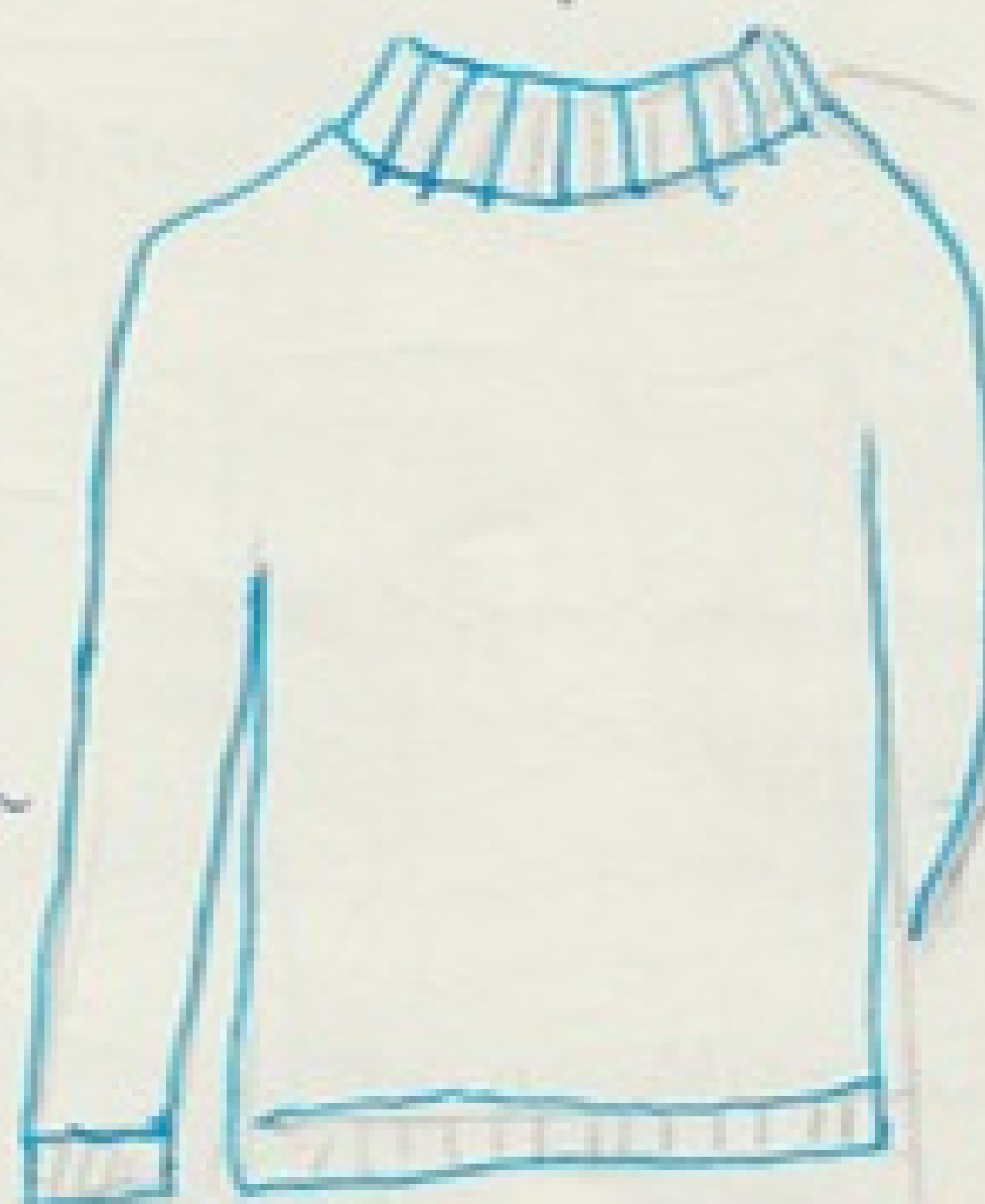
cotton



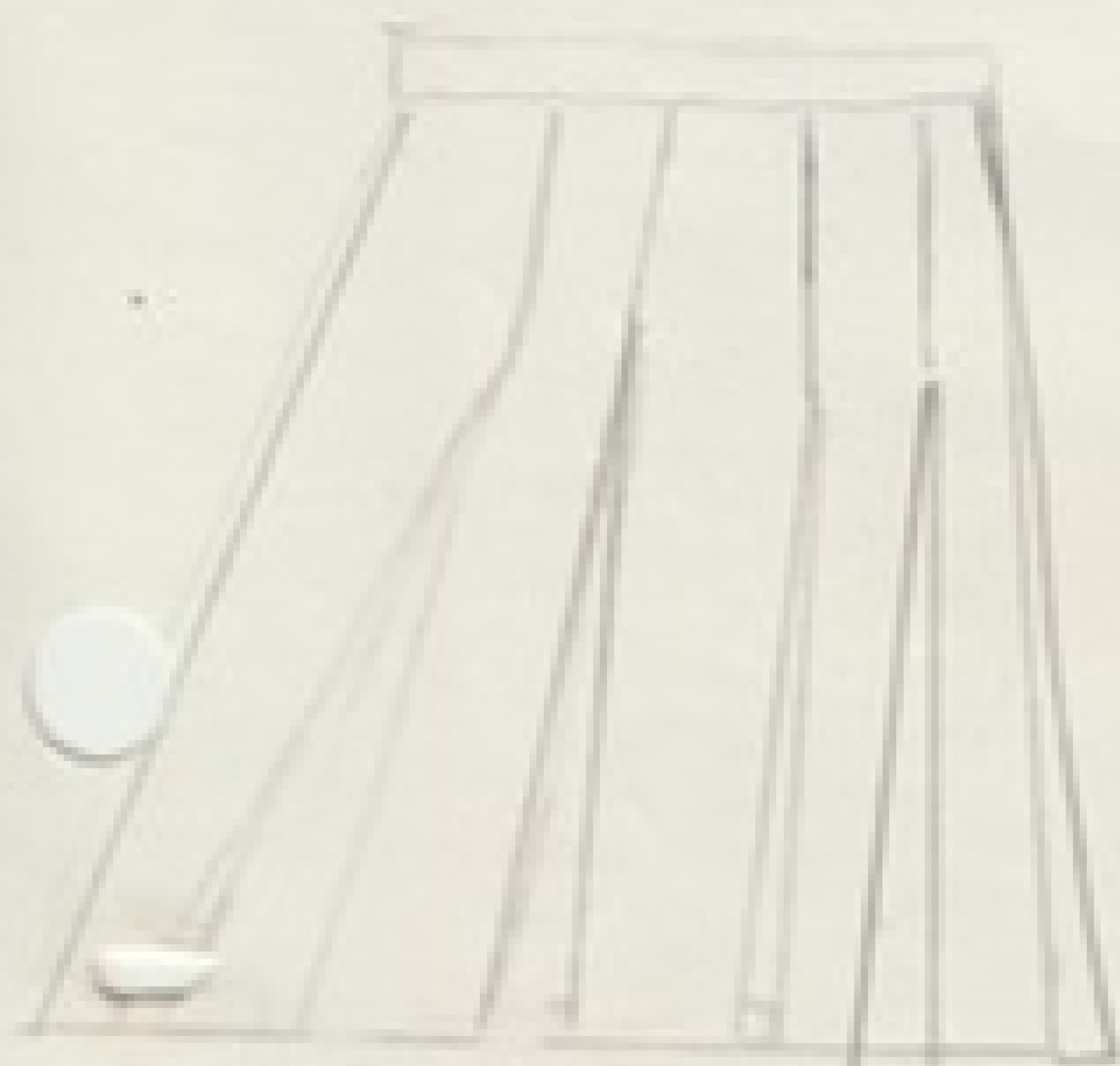
1 Turtle neck blouse
white cotton



Short
sleeved
white cotton
blouse



Turtle Neck
sweater blue white
wool



Pleated Skirt
white



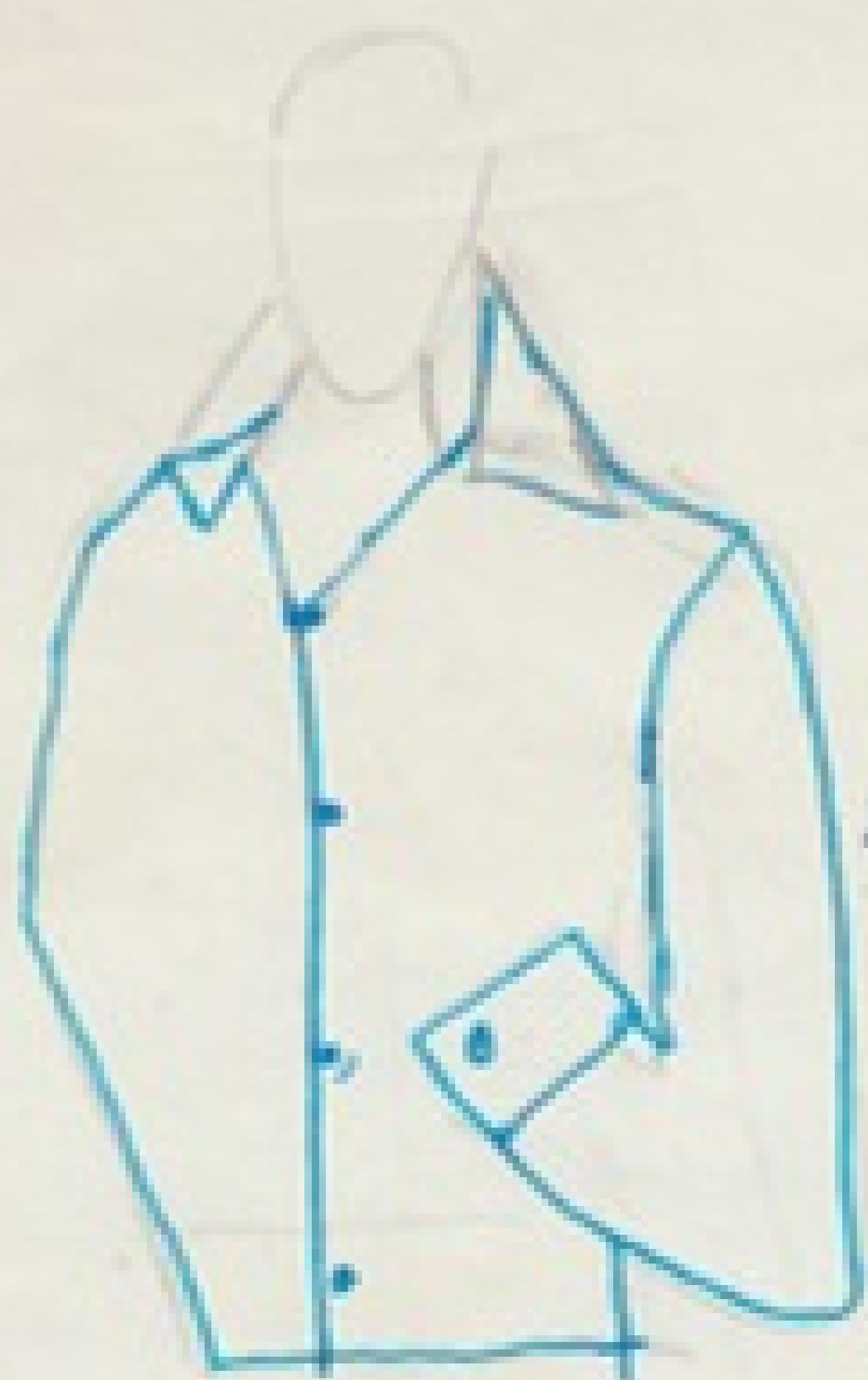
Black



High Heels
white



Over Shoulder
Bag
Black



2 Long Sleeved
Blouse

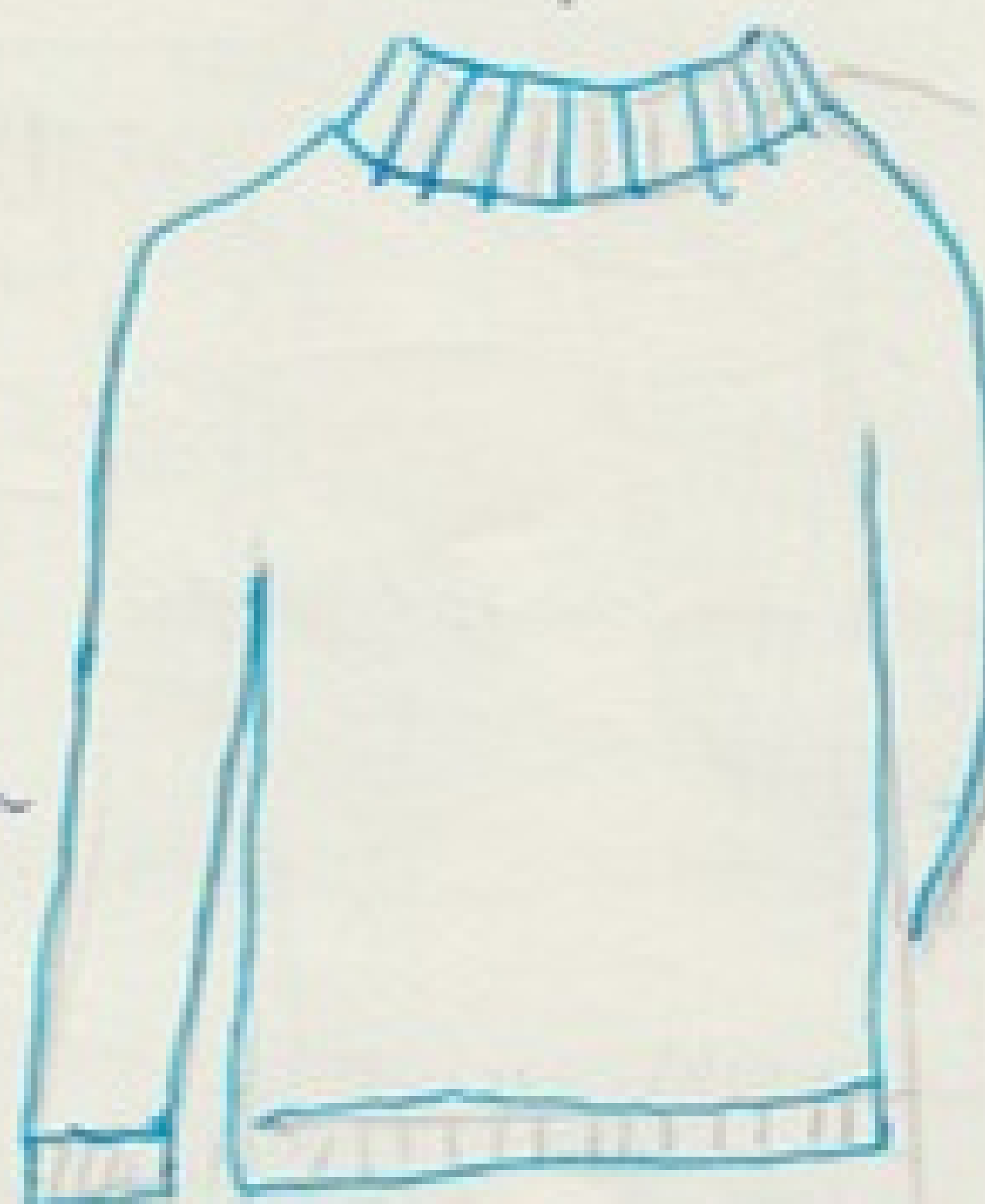
cotton



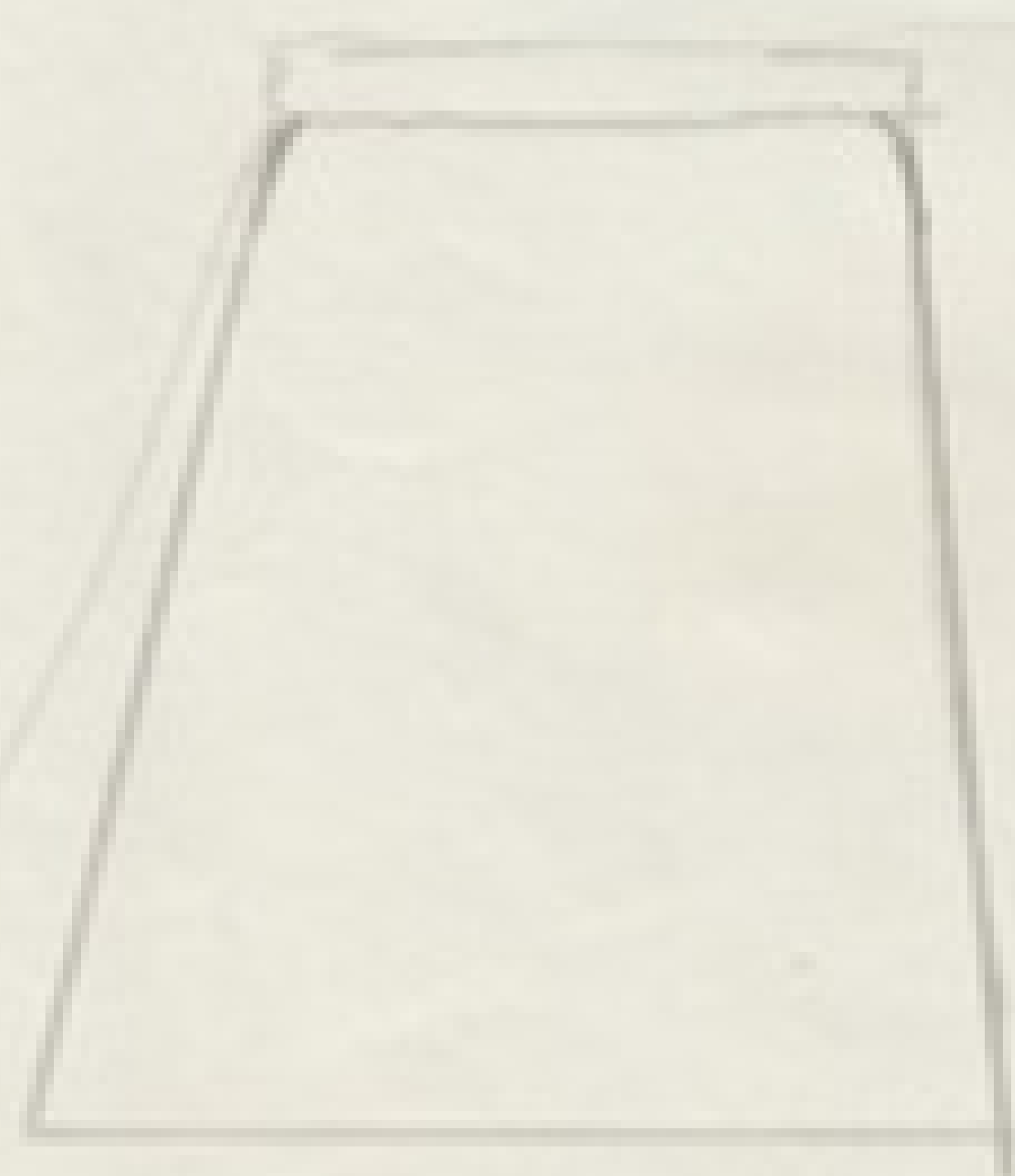
1 Turtle neck blouse
white cotton



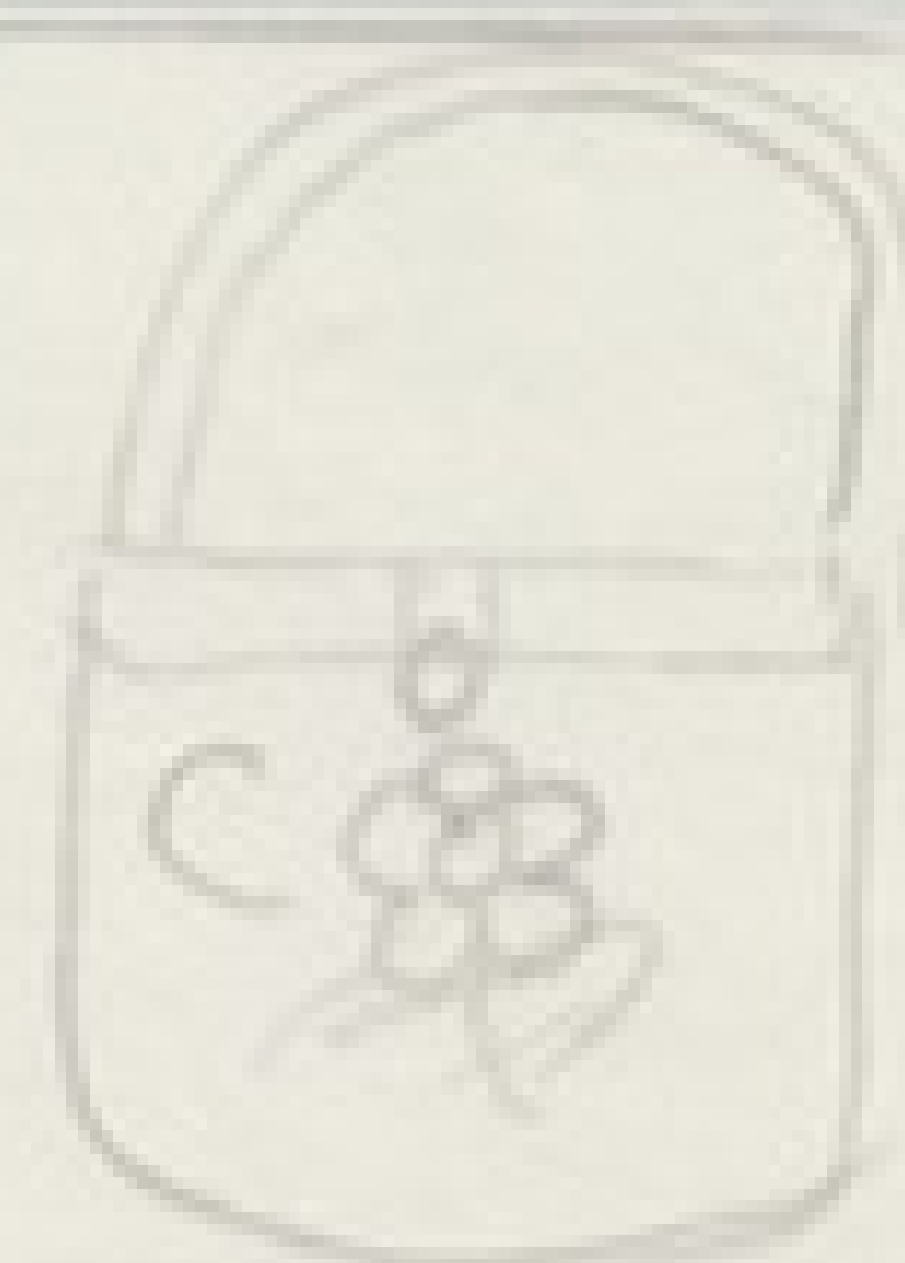
Short
sleeved
white cotton
blouse



Turtle Neck
sweater blue white
wool



2 piece Dress
Suit



Straw
Purse
White



High Heel
White



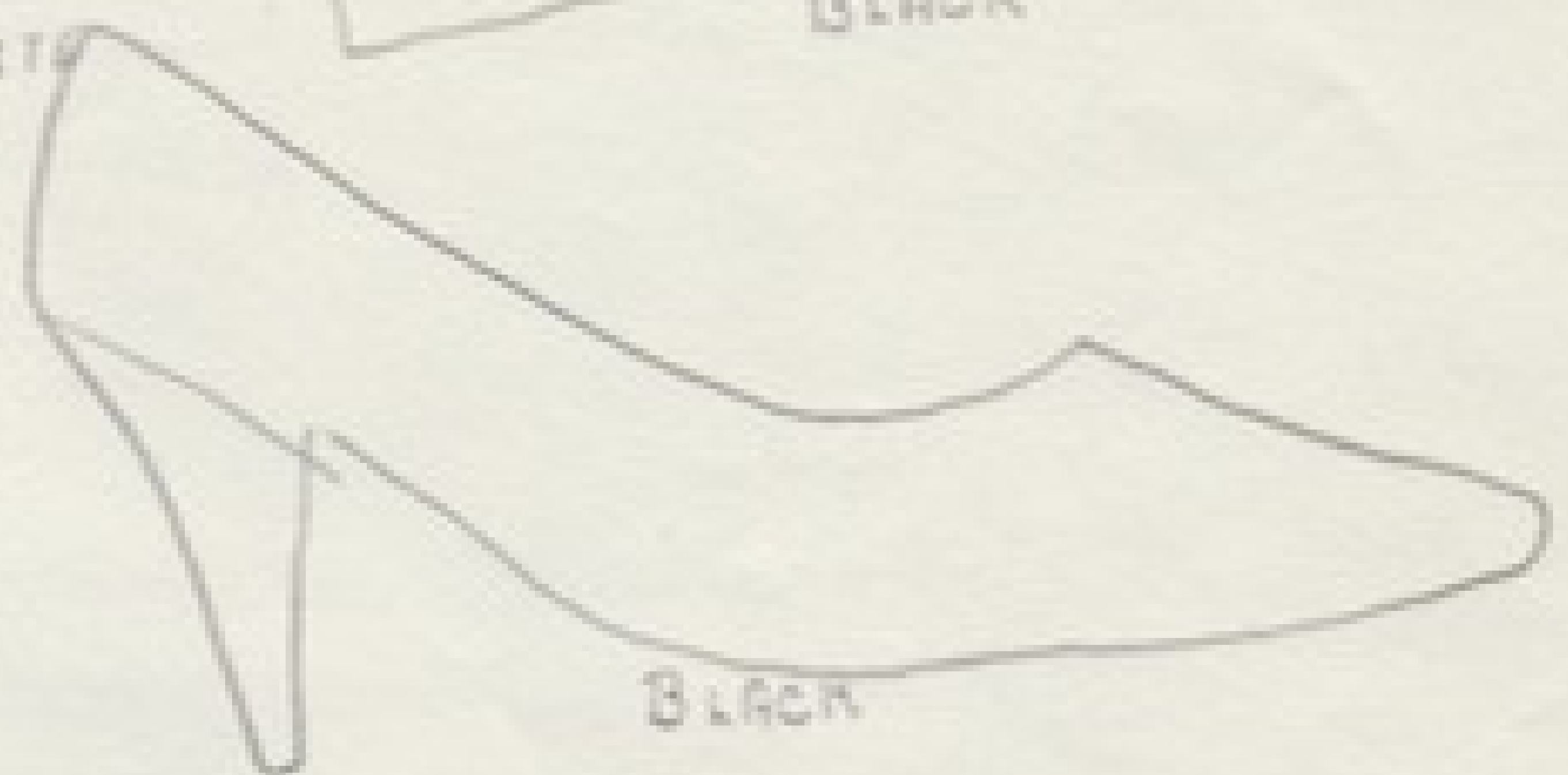
JUMPER
GOLD



BLOUSE
WHITE



BLACK



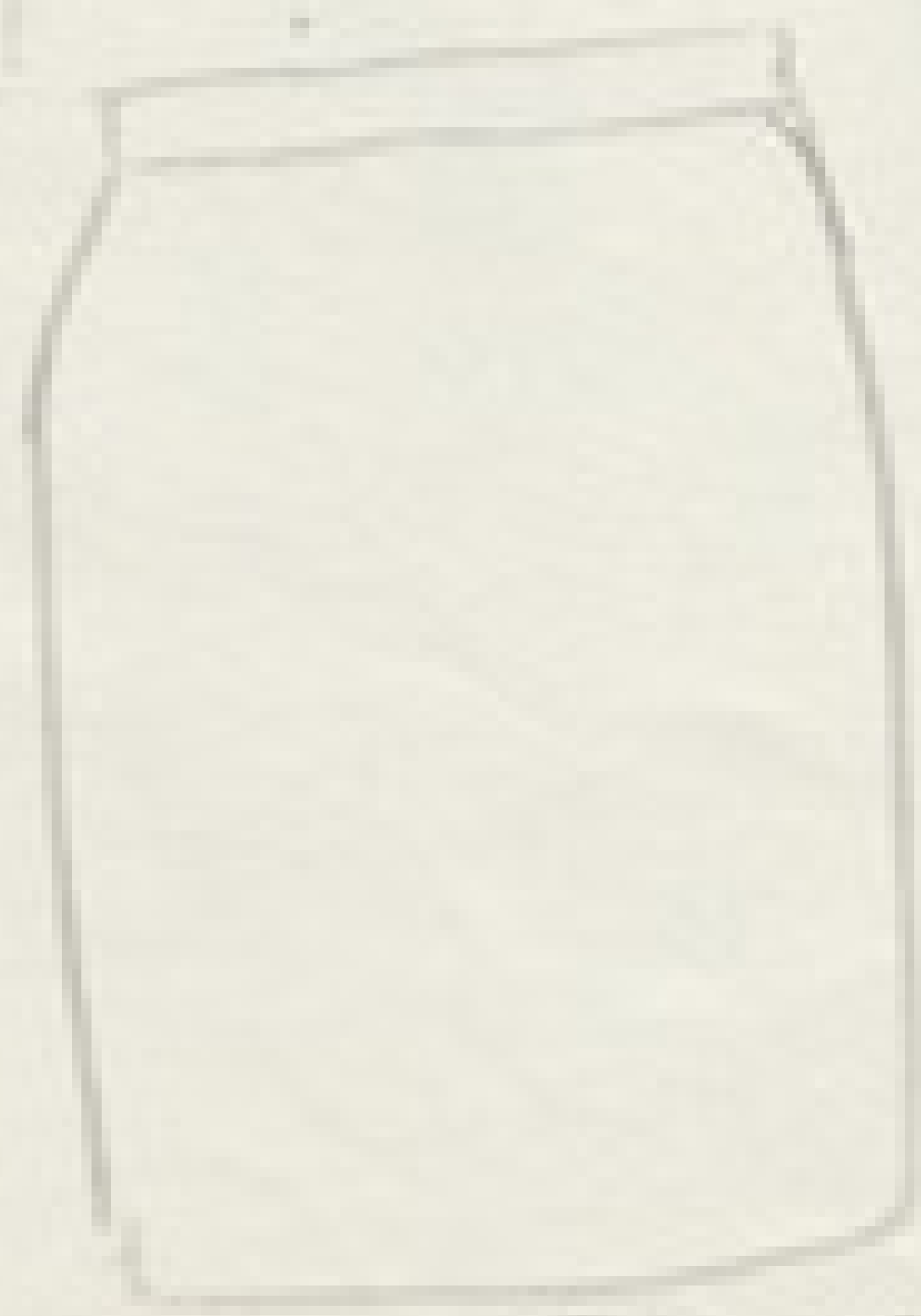
BLACK



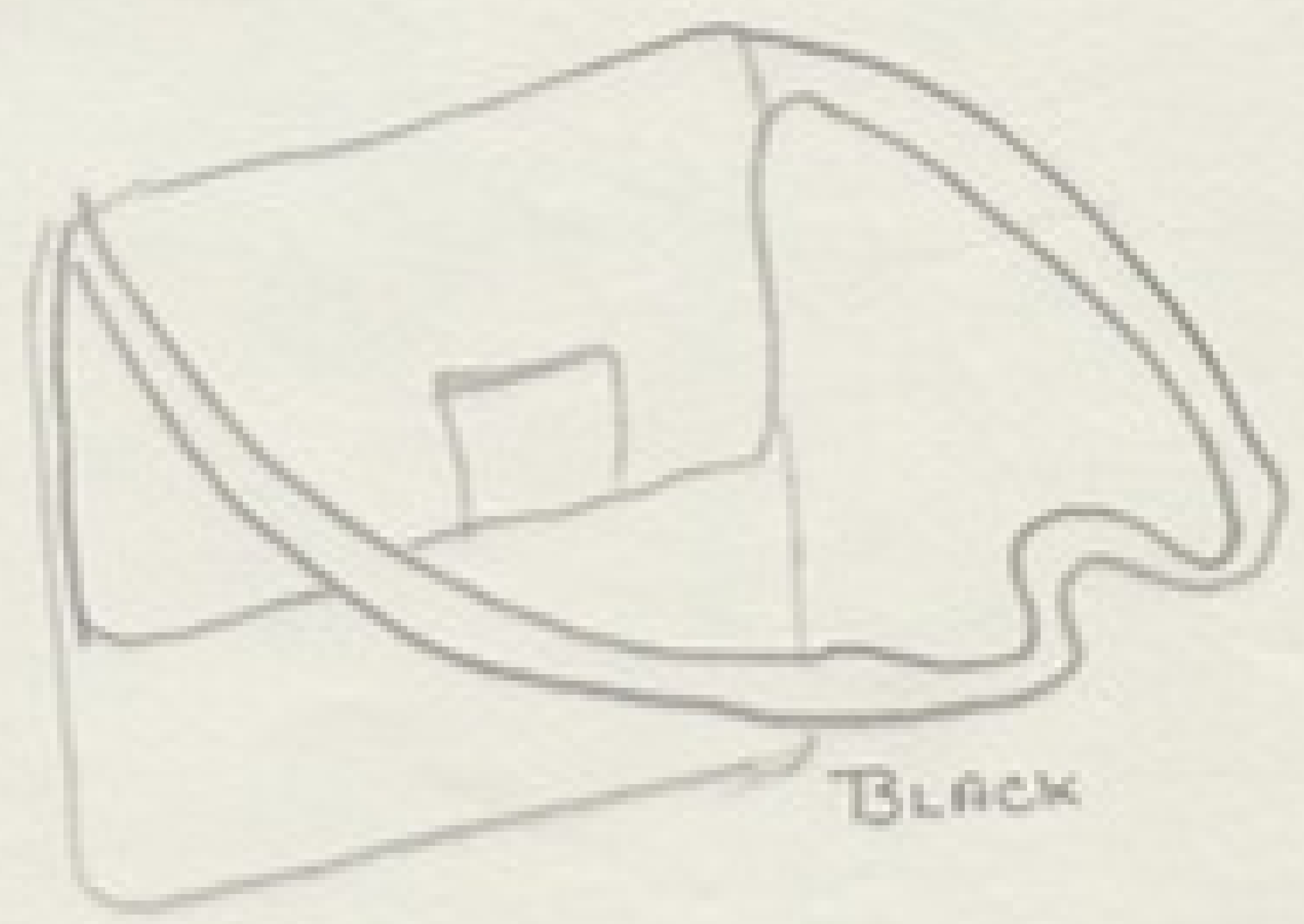
BLUE PLAID



BLUE LONG
SLEEVED BLOUSE



BLUE PLAID
SKIRT



BLACK



BLACK



1 dress
brown, plate



Brown



White



White



SHIRT DRESS
NAVY BLUE



Brown



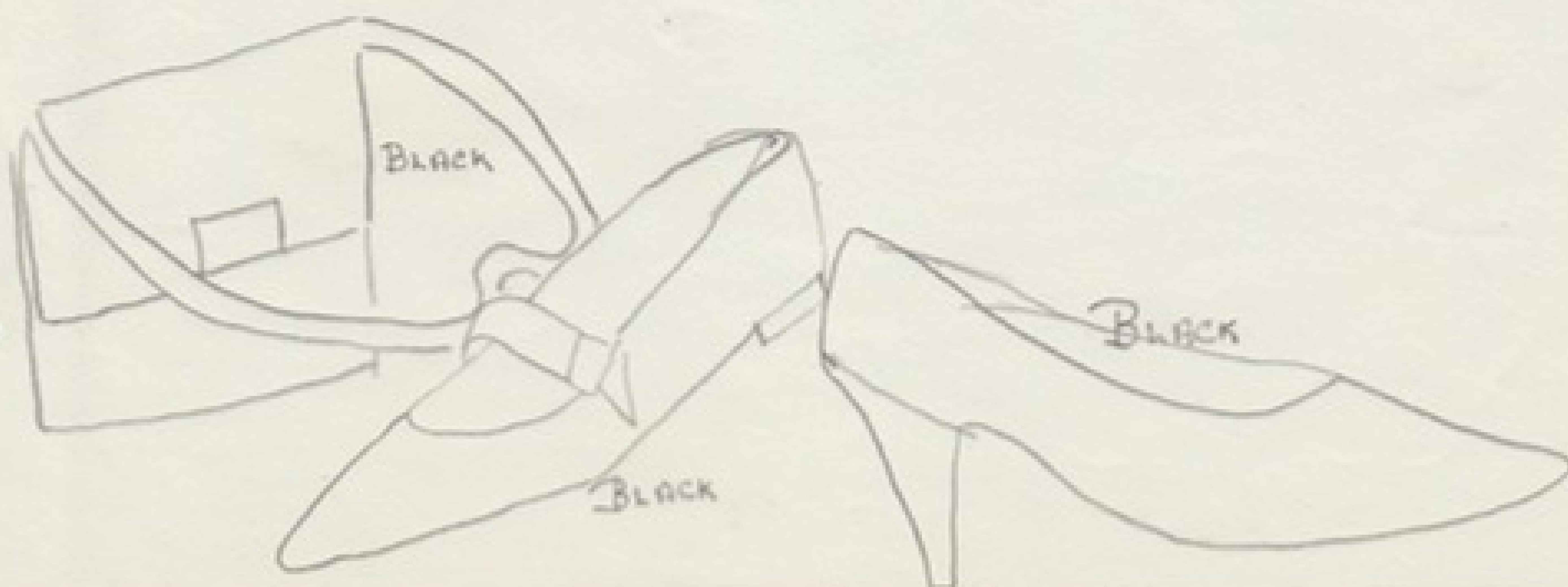
Black



TENT DRESS
BLUE



TENT DRESS
GRAY





2. Slacks
Blue
Black

1 Pair
Yellow ball bottom



5 pair of Shorts
yellow
blue
blue
green flowered
white



Cut off
yellow
black
2 pair blue



2. SWEAT KNEE
WHITE
AND
BLUE



4 POO TOPS

Blue
BLACK AND WHITE STRIPES
Yellow
STRIPES / GREEN, RED, BLUE, YELLOW, PINK



SWEAT
PANTS



1. Long Line Garment
White



2. Bra
White



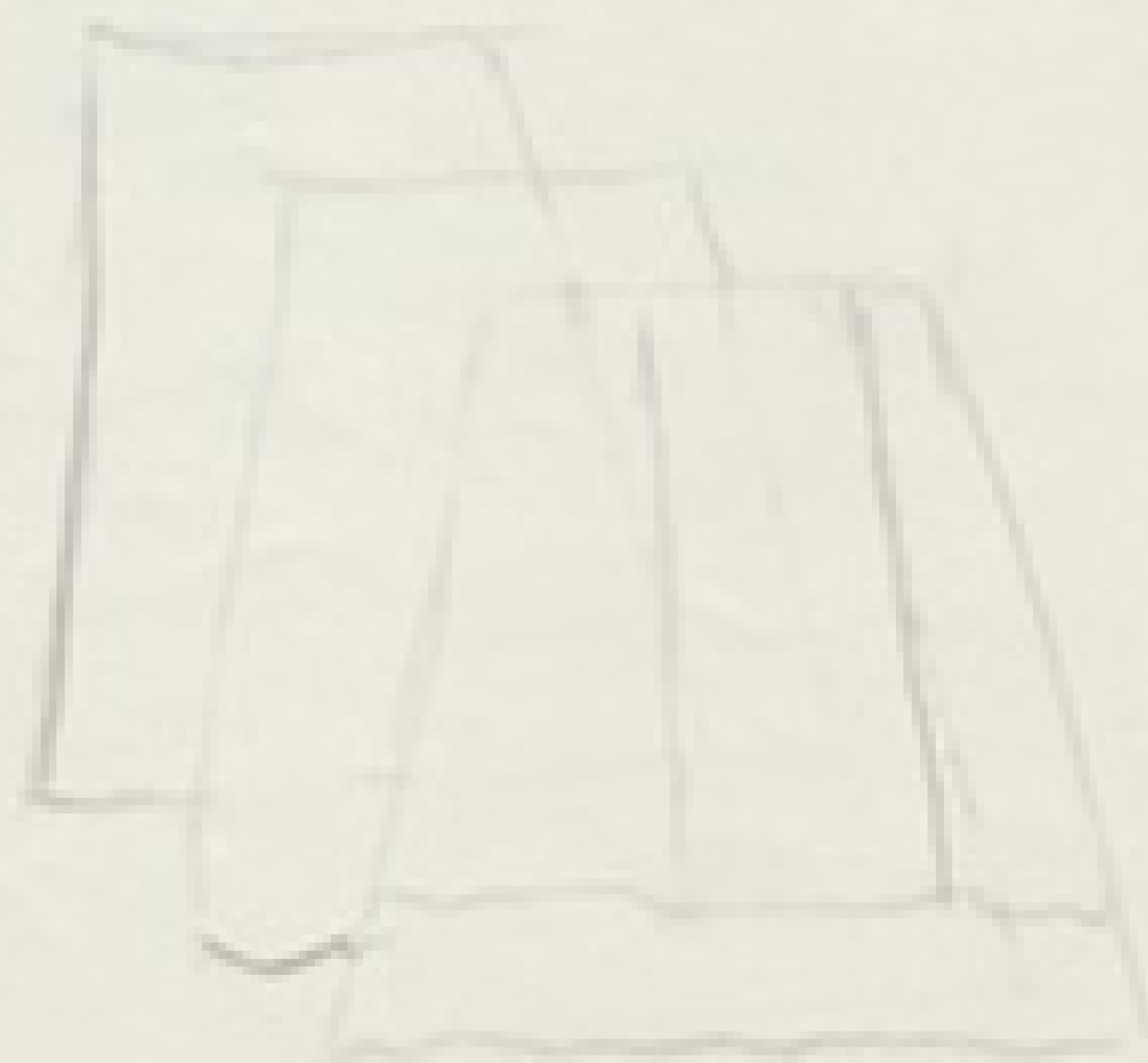
1. Long Line Bra
White



1. Belt
White



1. Full Slip
White



3. Half Sleeves
2 White 1 Pink



Cotton Flannel

2 Para Pyjamas



Cotton

1 House Coat
Yellow



6 pair pantie

4 pink
1 Black
1 Blue



4 Pair Sock

3 Pink
1 Black

My Wardrobe

All my clothes fit in to my wardrobe. I can most of my blouse with different skirts. I have shoes to wear with all my clothes

I think I will add another piece and other pair of shoes. I would like to have a few more blouses and sweaters to wear with my skirts and slacks.

My project has add another blouse and jacket skirt. I can wear blouse with many of my skirts and my jacket and skirt can be worn with many of my present blouses

BUY MAN

STILL



BUYING CLOTHES

There once was a member named Tess
Who went shopping for a new dress,
She bought one too tight
She was quite a sight
Now her friends, their snickers repress.



BUYMANSHIP

A. Labels

1. Fibres present
2. Manufacturer
3. Tradename
4. Finishes
5. Care Required

Do you remember what you learned about labels in first year? With so many new fabrics and finishes on the market, it is necessary to consult labels on garments to buy wisely. Many fibres resemble each other closely, but differ greatly in care and use. Most clothing sold now has a

label containing information about the fabric used. Wise shoppers consider this a necessity.

B. The Qualities to Look for in Ready-mades

The three factors you should consider when choosing a garment are:

1. fabric
2. workmanship
3. fit

1. Fabric

- will it fulfill your needs?
- can you care for it satisfactorily?
- does it give the appearance of quality?
- does it suit you? design, colour texture?
- does the fabric suit the style of the garment?

2. Workmanship

- **Grain.** Is the garment cut on grain? If it isn't, nothing can make it fit correctly.
- **Pattern.** Is the pattern matched? Check the seams, the armhole, the waistline, centre seams, pockets, collars, sleeves.
- **Stitching.** Are the stitches small, even and straight? Are all the thread ends securely fastened? Is the tension correct? Does the thread match?
- **Seams.** Are they flat and even? Are the seams finished? Are the seams wide enough to be altered if necessary?
- **Hems.** Are they even and smooth? Is it wide enough to be lengthened? Do the stitches show on the right side?
- **Lining, Interfacing and Trim.** Are they of similar quality to the fabric? Are the laundry procedures the same as the garment itself?
- **Closures.** Are they flat and inconspicuous? Are they long enough to get into easily? Are the hooks, eyes, dopes, and buttons firmly attached? Are they suited to the fabric?
- **Buttonholes.** Are they cut on grain? Are the ends reinforced? Are they the appropriate length?

If a garment lacks some of these details, it might still be a good buy. Sometimes you can improve or change a small detail with little effort, to raise the general standard of the article.

3. Fit

To check the fit, try on the garment and ask yourself these questions:

- (a) does it feel comfortable and adjust naturally to your movements?
- (b) is it becoming?
- (c) does it hang without wrinkles?
- (d) does it have a tendency to sag or poke out?
- (e) does the grain line fall perpendicular to the floor at the front, the centre and the sleeves?
- (f) do the seam lines fall properly?
- (g) are darts and tucks correctly placed?
- (h) is the neckline flat and smooth?
- (i) are the sleeves set in correctly?
- (j) is there sufficient "ease" in the garment to be comfortable?

Make sure the next garment you buy has been inspected and examined carefully. Now that you have the facts, you'll have no problems at all selecting QUALITY items for a QUALITY wardrobe.

How to buy a bra

Yes No

- ☐ ☐ 1. Can you feel the shoulder straps?
- ☐ ☐ 2. Does the bra gap out in the cleavage?
- ☐ ☐ 3. Does the back hike up?
- ☐ ☐ 4. Do you have to wear the straps short to get the uplift you like?
- ☐ ☐ 5. Does the bra feel tight? Or loose?
- ☐ ☐ 6. Do you overflow the cups? Or not quite fill them?

If you had any Yes's—you have the wrong bra.

- ☐ ☐ 1. Does the lift come from under the cups?
- ☐ ☐ 2. Does the back lie low?
- ☐ ☐ 3. Do the straps just lie there on your shoulders, supporting no weight?
- ☐ ☐ 4. Do the straps move as freely as you move?
- ☐ ☐ 5. Does the bra cling at the cleavage—leaving no gap?

If the bra does these things, it's the right bra.

Buymanship

SECTION IV

Purchasing the pattern and the fabric plays an extremely important role in the success of a completed garment. A wise shopper is one who has a good general knowledge of what is available and where. Before making any decisions "shop around."

FABRIC TO SUIT THE PATTERN:

Getting to know the fabric's character will be one of your first steps in choosing the right material for the pattern design. To decide what kind of fabric your design needs, study the sketch of your pattern and check the following points:

— Tailored designs require firm, crisp, fairly smooth and closely woven fabrics. (gingham, percale, man-made fabrics).

— Unpressed pleats drape better in soft fabrics with body and weight. (flannel, jerseys, crepe, crease resistant fabrics and finishes).

— Patterns with fine details such as pin tucks, shirring, or smocking require sheer, soft and fine weaves. (voile, chambray, batiste, fine worsted linen suiting, dimity, flat crepes, smooth satin, linen).

— Intricate cuts show to best advantage in solid colors and smooth textures. Avoid rough napped and piled fabrics such as velveteen and corduroy. Prints are not suitable.

— Straight-line designs are effective in plaids, checks and stripes, while curved details such as yokes and collars look better in solids, all-over patterns, or polka dots.

— draped designs require soft pliable materials that fall into graceful folds without readily losing their shape. (chiffon, flat crepe, fine light worsted)

— Test by holding the fabric on the bias. Gather up one end of a piece of cloth to be sure of its shirring or draping qualities. The twill blends and crosswise ribbed fabrics, like gabardine, are not suitable.

— Simple designs are demanded by fabrics which have dominant characteristics such as a striking color, a bold design or an unusual texture. Pile fabrics like corduroy, velveteen or boucle should be made up in styles with as few construction lines as possible and little or no outside stitching.

— Set in sleeves require fabric capable of "easing in" under the needle and "shrinking out" by steaming. (woolens, gingham, linen). Avoid close tight weaves such as poplin, polished cotton

and gabardine. Most fabrics of man-made fibres and crease resistant finishes are also difficult to use.

In your final decision remember generally that if either the pattern design or the fabric itself is very detailed or unusual the resulting ensemble is less versatile.

ECONOMY AND PHILOSOPHY IN BUYING YARD GOODS:

With regard to prices your leader and mother can give you practical guidance and suggestions with respect to cost and quality. Here are some points to keep in mind.

1. The garment you make in your club is a learning experience and a higher price might be paid than you normally pay if it gives you any advantage in ease of learning.

2. When several grades are available in the material you have decided upon, usually the most costly is a luxury material. The lowest grade is too poor to be worth the effort of your labour. The middle grade in a mail order catalogue is only an average grade on the general market.

3. It is wiser to buy the best quality in a price grouping you can afford, rather than a low grade in the more expensive class of fabrics. For example, silks are more expensive than acetates and rayons. It is wiser to buy a good grade of acetate than a lightweight grade of pure silk.

4. When estimating your final cost remember the role of your garment in your wardrobe. A coat for example demands a higher financial output than a party dress.

5. Simple fabrics and patterns are usually the most economical.

6. Buy your pattern first, make alterations, and then buy the exact amount of fabric needed. A saving of some yardage may enable you to buy better buttons or accessories. Do remember, however, that buying too little is false economy, so be accurate.

7. When buying your material check it with the clerk for any flaws (often marked on the selvage). Normally the store will give you the desired yardage completely flawless or they will allow extra yardage depending on the type and position of the damaged area. Some fabrics such as velvet are more prone to flaws than others. It is best to return a damaged fabric if the flaw is not noticed until you are home. However, check your layout, you may still be able to use it without too much adjustment. Do not surrender im-

portant layout demands such as needed seam allowance or straight of goods.

8. Handle your fabric carefully both in the store and in the making. Do not mess, wrinkle or soil it. Have the clerk roll velvet, chintz and similar fabrics.

9. Buy the needed findings such as zipper, buttons, and lining at the same time as you purchase your fabric. It is easier to relate them together as to color and weight.

10. You have been given many points to consider. Now learn to make these decisions for yourself. In the final evaluation do not depend on anyone too greatly. This is a learning experience for you. Profit by the independence you have experienced and the suggestions you will receive on your Achievement Day with regard to pattern, fabric, construction and over-all suitability.

LABELS:

It is obvious that with such a variety of fabrics on the market the consumer needs a reliable source of information. Labels and tags should give the shopper information about the garment or fabric she is buying. Before you buy, look for tags giving information such as:

1. What fibre or fibres are present in fabric.
2. In blends, the percentages of the various fibres present.
3. Special finishes given to the fabric (e.g. colorfast, crease resistant, water repellant, etc.)
4. Instructions on how to launder or whether the fabric must be dry cleaned.
5. Name and address of manufacturer or distributor.

Always look for informative labels and tags when you shop, read them and keep them for future reference.

LININGS:

A lining is the inside covering of a garment. It gives the garment shape and prevents it from stretching and sagging. With lightweight fabrics, lining is often used to add body, but should not add bulk.

There are many types of fabrics for linings on the market today. The characteristics to look for in a durable lining are:

1. Preshrinking.
2. Colorfastness.
3. Firmly woven.
4. Resistant to perspiration.

One must also consider the cost of the lining and the availability on the market. Rayon is often used for lining because it is inexpensive. A plain weave rayon is recommended for skirt and dress linings whereas a twill weave rayon (satin) is best for jacket and coat linings. Pure dye silk crepe is good; while a weighted silk is undesirable because when it is exposed to heat, perspiration or creasing, the fabric splits.

INTERFACINGS:

An interfacing is a piece of carefully selected material usually cut on the shape of the facing and placed between the facing and the garment. Interfacings have several purposes. In areas such as around buttonholes it gives added strength. Also, it is used to add crispness, stiffness, body, and shape retention for various parts of a garment. In general, it may be said that the right interfacing improves the appearance of the design.

Types:

There are two types of interfacing — woven and non-woven. The first type is a woven fabric with lengthwise and crosswise grain. Organdy, muslin and formite are in this class. A non-woven interfacing such as pellon or interlon is made of fibres pressed together and thus has no distinct grain.

If using a woven interfacing, check to see if it is pre-shrunk. If not, shrink it thoroughly before cutting to prevent buckling of the facing after laundering or dry cleaning.

In cutting, remember to cut a woven interfacing with the grain. The non-woven interfacing can be cut in any direction.

When purchasing your interfacing, use your pattern envelope as a guide. If the design requires an interfacing, the guide will recommend the weight, yardage and type that is most desirable.

Choosing The Interfacing:

The kind of interfacing used depends on the fabric and the design, and the type of firmness or stiffness required for that part of the garment. A mandarin collar, for example, would require permanent stiffening.

The weight of the interfacing should correspond to the weight of the fabric. Blouses made of light fabrics such as cotton broadcloth need a light-weight interfacing such as lawn or batiste. On the other hand, heavy fabrics such as wool coating, require a sturdy interfacing such as hair canvas, tailors canvas or all purpose pellon.

In material that is transparent or light in color, the color of the interfacing should match the fabric.

For fabrics that need permanent crispness and are light weight, organdy that is permanently finished is suitable interfacing. Crisp net is used for interfacing lace garments.

When choosing your interfacing be sure that it drycleans or washes, and that these qualities will be retained throughout the life of the garment. Warning — press-on interfacings allow no ease whatever and when a garment is washed or dry-cleaned the interfacing may buckle.

BUYMANSHIP OF FIGURED FABRICS

In selecting fabric for a garment, one must choose between plain or figured materials, or a pleasing combination of the two. While plain fabrics are always attractive, it is sometimes desirable to have a design either woven in or printed on the fabric. Everyone can wear plain fabrics, but when a printed one is preferred there are many factors to be considered. Firstly, an individual must decide whether a printed fabric will be suitable to herself and the style of the garment, and secondly, which prints exhibit good design.

The challenge of selecting good design is a rewarding and satisfying experience. The five principles of design, harmony, proportion, balance, rhythm, and emphasis are important in judging the quality of a printed fabric.

A. HARMONY:

Harmony is an essential requirement of every patterned fabric as it is the quality that gives design unity. There must be harmony of lines and shapes. For example, a design composed of circles within squares lacks harmony, whereas one composed of squares within squares (Figure A) or circles within circles (Figure B) does not.

Transitional lines are often used to achieve harmony with contrasting shapes. These are easy, graceful lines which lead from one shape to another, and have the power to unite the different objects, as in Figure C.

Line and shape of fabric design must also relate to the article you are planning to make. Plaids for example, are suited to a pleated skirt because they repeat the line and give unity.

A second aspect of harmony is size. One should not be able to isolate a particular part of a design by its greatness in size as you can do with large floral motifs on a pale background.

Ideas expressed within a design should be related and help unify the whole pattern. Abstract flower motifs are unrelated and unharmonious with a design of abstract boats, or as in figure D, flowers and fruit (natural objects) are not



Figure A



Figure B

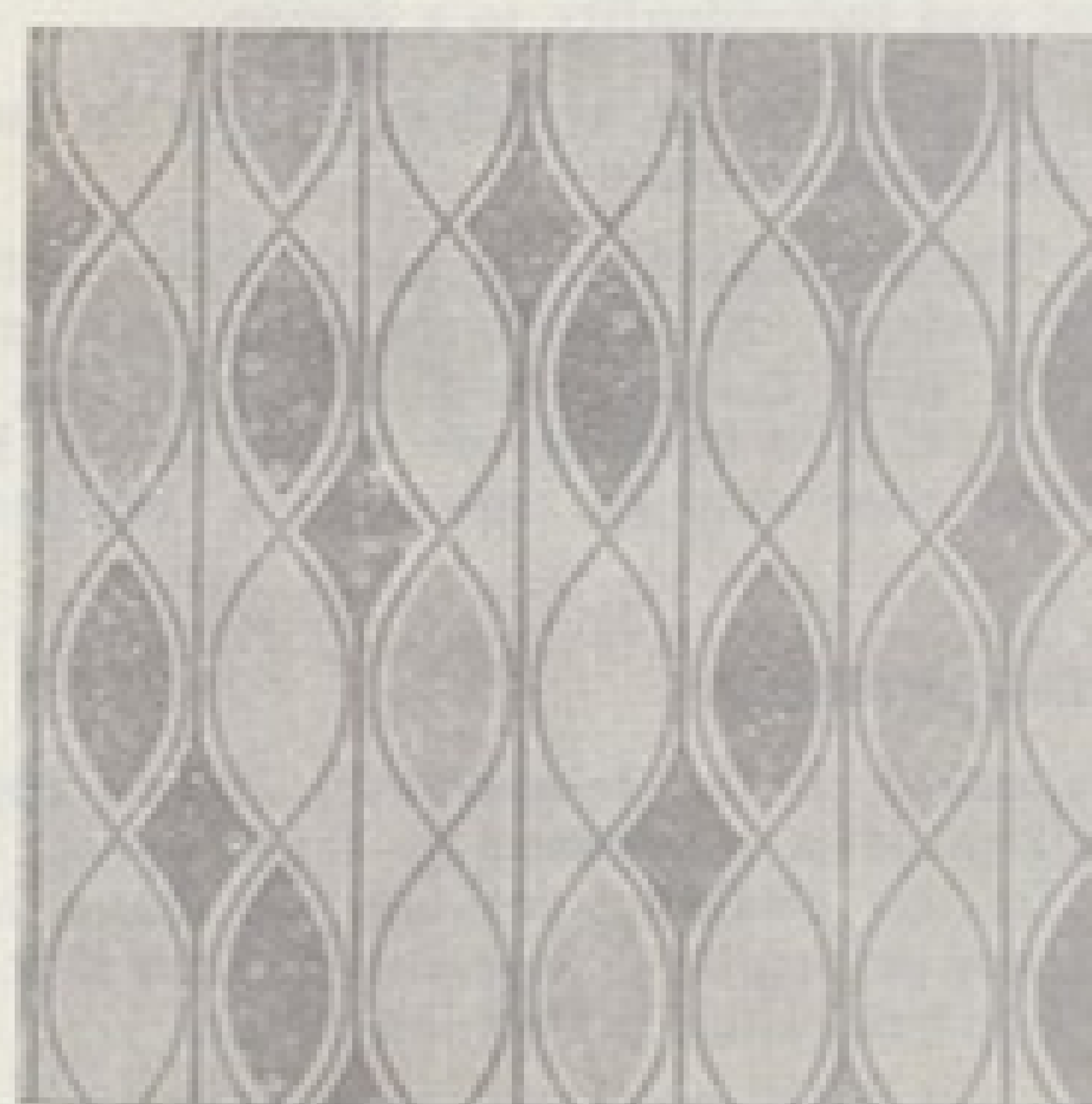


Figure C



Figure D

harmonious with wagons and wells (man-made objects). In the same way, if you are making a tailored ensemble your selection in a designed fabric should show suitable restraint. One should not select a gay wavy design but one which has well defined and organized characteristics.

Color is part of harmony. The principles you have learned with respect to color selection in your wardrobe may be applied here. There are three properties of color which can be used to create interest and harmony. They are hue (warmth or coolness), value (lightness or darkness) and intensity (either brightness or dullness).

Some points to consider:

1. Avoid more than three different colors in a print.
2. Using more of one color than another adds interest and individuality to a design.
3. A good design avoids confusion by using only one bright color.
4. The combination of plain color with a printed material often adds character to a dress. The color may match one of the colors in the design, or, if it is in different values of one hue, the plain color may be chosen in a contrasting hue.

B. PROPORTION:

Proportion is the relationship of one object to another. It is expressed in lines, space, and scale. In the clothing project you have been using these principles in selecting clothes that are suitable to you. Line is very important.

The same method of evaluation is used whether one is judging a good construction line

or a good line in a surface design. All those lines that look well on the tall and slender person should be avoided by those who are short and stout.

Surface design in dress fabrics can make one look larger or smaller as well as to give the impression of harmony between a costume and its wearer. It is not uncommon to see a stout woman wearing a hat that is too small or perhaps one that is too large. Either extreme is out of scale.

Surface design is judged first for itself. Are all the components in scale with each other? Then it is judged in its relation to the article you are making and to yourself.

In evaluating both scale and line, look at the surface design of your fabric at a distance as well as close up. Sometimes certain unapparent features are brought out at a distance which would influence your choice.

Stand away from your fabric and study the line (direction) the pattern seems to take. Many vertical stripes, for instance, will give you a horizontal effect, and the reverse can also be true. If the proportions of the person are not ideal, the dominant lines of the design may be chosen to help bring the proportions more nearly to those of the average figure.

Space relationship is an important part of proportion. Everyone has been faced with this problem. For example, where should the pocket be placed on a garment, or how many rows of bias trim should you place on an apron and where? The ancient Greeks in their desire for beauty gave us the principles that are followed today. Odd numbers are more interesting than even numbers, and three objects grouped with three, or two objects with three are likely to make a more satisfying arrangement than two and two or two and four, or any combination involving even numbers. Therefore, in putting a line of trim on an apron use either one line or three for effective results, all things being equal.

Surface designs may use any of three ways of dividing space.

1. All the spaces may differ. This is most effectively used in small areas, therefore suited to a unit of a surface pattern. An example might be the division of a small circle which is only part of a design.
2. All the spaces may be alike. This is often seen in striped fabrics. Every stripe and every space is the same width. This repetition can be monotonous unless color and texture variations are introduced to create emphasis. Experiment with this when you look at the various striped fabrics on sale.

3. There may be a variation in some of the spaces and repetition in others. This is most often used in fabrics that have all-over designs.

C. BALANCE:

Balance is a restful effect which is obtained by grouping shapes and colors in such a way that there are equal attractions on each side of a central point. Formal balance is the placing of identical attractions, at the same distance on either side of a central point. Informal balance is the placing of unequal attractions at different distances from the centre. If one object is half as big or half as attractive as the other it will be placed twice as far from the centre. In colored fabric designs, balance is very important. There are two ways to balance colors.

1. Through the selection of varied amounts of bright and dull colors, balance is obtained. For example: when looking at the overall pattern, larger areas of color should be dull, while small areas can be light.

2. Through the arrangement and repetition of colors balance can be obtained. A design unit of a fabric may repeat the same color in various parts in an arrangement creating a restful balance.

You have been using the principle of balance in dress selection. For example, formal balance is likely to suggest a trim tailored effect suited to business, street and school wear. Select a fabric design that has used formal balance.

In contrast informal balance is especially adapted to afternoon and evening clothes. Here you would select a print that has used the principles of informal balance.

D. RHYTHM:

Rhythm is created when a pattern and a fabric will cause the viewer's eye to travel along certain lines suggested. As a result the design is said to have movement. This movement may be organized and easy, showing rhythm or it may be disorganized and restless showing no rhythm.

There are three ways in which a surface design can display rhythm: (1) through a repetition of shapes such as polkadots. (2) through a progression of sizes. (3) through an easily connected, or a continuous line movement such as a stripe or variation of it. A fabric design may use any one of these techniques or all of them.

E. EMPHASIS:

Though a print may be well balanced, harmonious and well-proportioned, it may still be uninteresting. Your eye will pass over it with no particular point to arrest the attention. In other words it lacks emphasis. Simplicity is the most important factor in emphasis. There are ways of attracting attention and creating emphasis.

1. Placing and grouping so that there are definite units. Surface designs that are not well grouped and spaced appear spotty.

2. Using contrasting colors, or light and dark shades. If a point to be emphasized is placed on a different color or shade it attracts attention.

3. Using plain space around a grouping. A unit of a print gains importance when it is separated from the other units. A plain background brings out the quality of every object seen against it.

Certain articles of clothing can demand a greater degree of attention than others. A print for a scarf can be more dominant than a print for a dress. Also a person with strong coloring and a well proportioned figure can usually wear prints that are more emphatic. In relating surface designs to a personality, a vivacious personality is attracted to brighter designs and a quiet personality prefers less conspicuous ones. The finish of a fabric affects the surface design. Shiny fabrics show up prints more than dull fabrics.

The surface design or print should use ideas suitable to the article you are sewing. Remember extreme contrasts in proportion, balance, rhythm and emphasis are difficult to wear. Your ensemble must result in a complement to you and not an overpowering unit in itself.

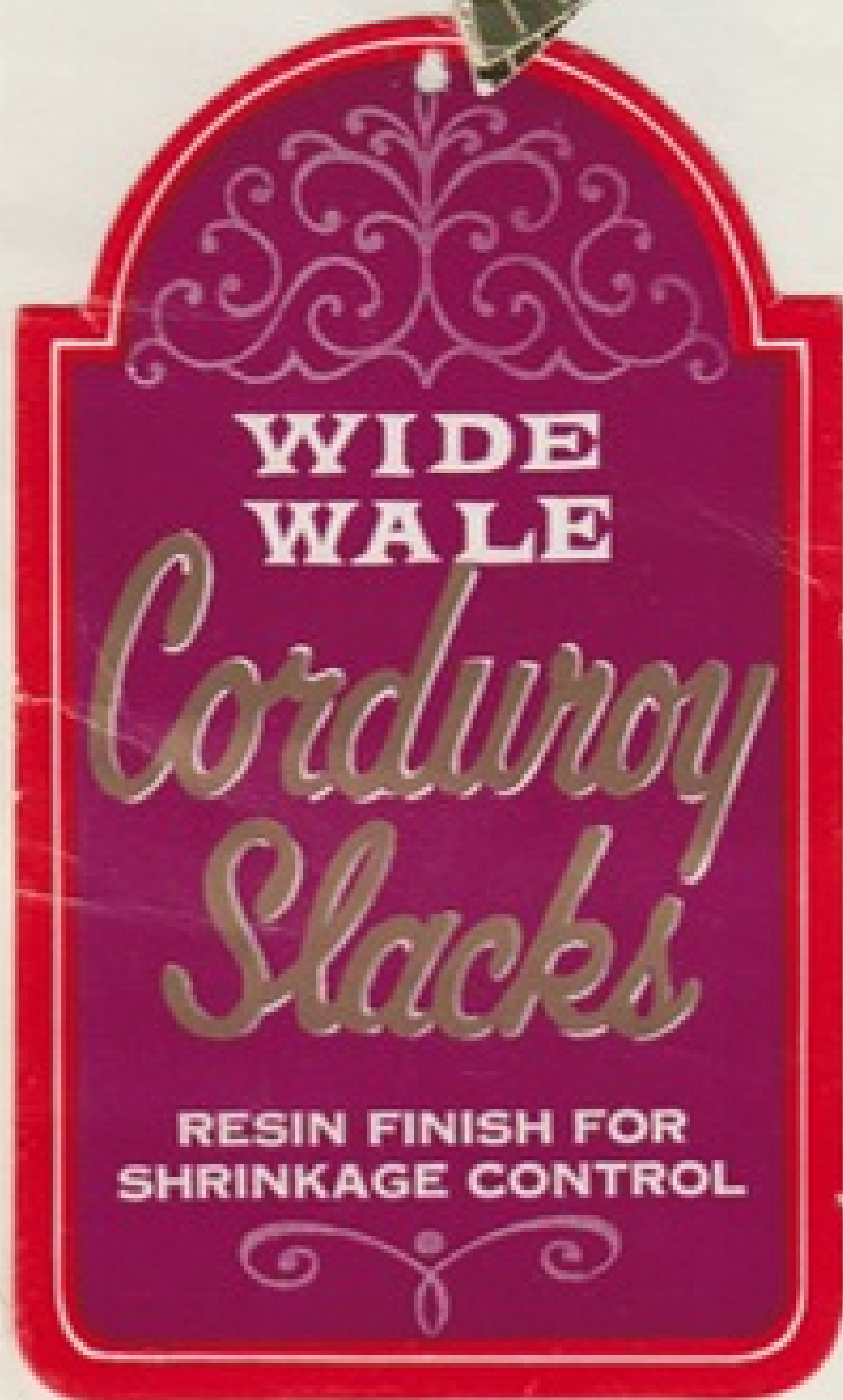
TAGS

Jan 6 1963
Third Year



BATHING SUIT

instrastion are good



Slacks

no instrastion of washing
material not good
does not wear well
would not buy again

JAN 6 1967
THIRD YEAR



SLACKS

instruction are good
wear well
good material
would buy again

SLACKS

no instruction for washing
wear well
good material
would buy again



Tags

Mar 1967
Second Year



Shell sweater

Washwell
Wearwell

THE INSTRUCTIONS ARE GOOD
I would buy the sweater AGAIN



Ski jacket

Wearwell

The instructions are not
on the label so do not
how to care for it.

First Year
1965-1966

Tags



a dress
Date - Feb 13, 1966
Cost - 17.95
wears well
wash well



black slacks
washes well
wears well



orange sweater
washes well wears well



white and blue
when washed the
blue ran but it
wears well

Size Charts

PLEASE MEASURE EACH TIME BEFORE ORDERING

- Have someone measure you over a slip or a light dress
- Hold tape firmly, not tightly
- Compare your measurements with our Size Charts
- From these, you can determine your own Figure Type

Coats. Take your bust measurement—compare it with the charts below to determine your correct size.

Dresses, Uniforms. Measure the bust, waist and hips.

Maternity Garments. Order normal size. These garments are designed with special adjustment features.

Suits, Jacket—measure bust. **Skirt—**measure waist, hips at fullest part. See also skirt, jacket instructions right.

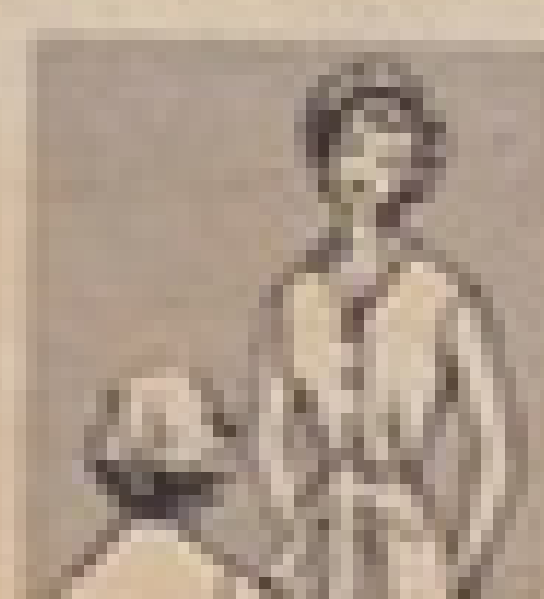
Skirts. Measure waist. Measure hips at fullest part. If hips are larger than average, order the next larger size.

Slims. Measure waist. Measure hips at fullest part. If hips are larger than average, order the next larger size. For regular and proportioned size chart, refer also to Page 76.

Sweaters, Blouses, Shirts, Jackets. Measure bust. If between sizes, order next larger size.



MEASURE BUST
around fullest part. Hold tape firmly at back.



MEASURE WAIST
around smallest part of natural waistline.



MEASURE HIPS
around fullest part below waistline.



MEASURE FULL LENGTH
Measure from nape of neck to hemline desired.



MEASURE SKIRT LENGTH
Hold tape at back below waistband, measure to bottom edge of skirt.

SIZE CHARTS FOR DRESSES, COATS, SUITS, BLOUSES AND JACKETS

HOW TO MEASURE MILLINERY

Place tape measure around fullest part of head as indicated in sketch at right. The number of inches indicates the size required.

Wear hat as shown on our model, or adjust to most becoming angle.

Some hats shown have adjustable crowns to fit almost any size. In this case, we state "Fits all".



786 . . SIMPSON'S-SEARS A

HOW TO MEASURE GLOVES AND MITTS

ORDER SIZE	CHILDREN'S SIZES			BOYS' AND GIRLS'			YOUTH'S, TEENS'		
	2	3	4	5	6	7	8	9	10
If Hand is . . .	5"	5 1/4"	5 1/2"	5 3/4"	6"	6 1/4"	6 1/2"	7 1/4"	7 1/2"
Approx. age is	2-3 yr.	4-5 yr.	6-7 yr.	8-9 yr.	10-11	12	13	14	15

For Women's Sizes: Draw a tape measure around fullest part of clenched right hand, excluding thumb. (If left-handed, measure left hand). Number of inches is your size. If possible, have someone measure you.

Lengths of Women's Gloves are stated in inches, measured from the tip of the middle finger to the top of the glove.



A Beautiful YOU from your Kitchen Shelf

by Thelma Coleman

SPRING is the time for fresh sparkling skin and hair to go with those new light and bright clothes you'd like to buy.

But how can you stretch the budget to include both?

By using many of the "pick-me-up beauty" items on your kitchen shelf!

And it will only cost you a few pennies to give yourself a beauty treatment from the top of your head to the tip of your toes.

HAIR

Oil treatment—Give your hair a good brushing; then warm $\frac{1}{4}$ cup olive oil in a saucepan. Massage this into the roots of your hair. Wrap a towel around your head and leave the oil on your head for a few hours, or overnight if possible, then shampoo with your regular shampoo.

Rinse: After shampooing, put $\frac{1}{4}$ cup vinegar in the final rinse water; or the juice of one lemon. Either will leave your hair sparkling and glossy.

FACE

Facial for tightening your skin
Oatmeal—A very good mask is

made by blending uncooked oatmeal and milk into a thick paste. Spread on the face and let dry until the skin feels tight, (approximately 20-30 minutes). Rinse off with warm water, then cold. If the skin is too dry, apply a small amount of baby oil or face cream.

Egg—This is a favorite facial mask. It is made by beating the white and yolk of an egg separately. Spread the egg white on your face and allow it to dry; now spread the yolk lightly over the white. Relax until it is dry and feels tight. (This is also good for spreading under the chin and tightening the chin and jaw line.) Rinse off with warm water, then cold. And apply oil or cream if the skin is too dry.

Astringent

For a quick astringent and face freshener, put two tablespoons of table salt in a bowl of cold water and splash on your skin. This will make the skin feel tinglingly alive.

Facials for softening your skin
Oil and Salt—Four tablespoons of olive oil and one tablespoon

of table salt mixed. Apply gently to the skin on the throat and face. Leave on for about two minutes; blot off with tissue, then wash your face and rinse with cold water.

Honey Facial—Apply a light layer of liquid honey over your

face and neck. Relax for fifteen minutes. Blot off with tissue; wash your face and rinse with cold water.

Tea—Another beauty suggestion is to use a moist tea bag to rinse your face with and to freshen your skin.

EYES

For tired eyes, relax with a cool damp cloth across them, or better still, apply cotton pads soaked with chilled witch hazel.

TEETH

Salt and soda mixed in even proportions are excellent for whitening and brightening your teeth; and make your gums and mouth feel fresher.

HANDS

Lemon—If you used a lemon rinse on your hair, save the peels. To whiten and soften nails and cuticle, dig your nails into the lemon peel. To whiten your hands and bleach out stains (such as carrot or apple) rub your hands well with the lemon peel.

Quick Hand Lotion—Into two tablespoons of cornstarch, blend a mixture of $\frac{1}{4}$ cup vinegar and $\frac{1}{4}$

cup water. Mix well. This is very easy to make and leaves your hands smooth.

BATH

Put $\frac{1}{4}$ cup epsom salts and $\frac{1}{4}$ cup table salt into your bath water, for a tingling fresh skin. Or, use either by themselves.

Or, add $\frac{1}{4}$ cup baking soda to your bath water and you will emerge from your bath with a soft and silky skin.

FEET

The best remedy still seems to be to soak tired feet in a warm solution of salt and water.

Rubbing your feet with lemon peel gives them a fresh and tingling feeling.

If the skin on your feet is very dry and nails brittle, massage a light amount of warm olive oil or baby oil into them. There you are. How much did it cost you? So little, it's hardly worth mentioning. Now you're a beautiful you from the top of your head to the tip of your toes.

And you've just got time, with that extra cash in your pocket to go out and buy those nice new clothes you've been wanting. ■



SECTION I

AIDS IN GOOD GROOMING

The first essential in being "well dressed" is to be "well groomed." "Well groomed" means having a clean body; clean, well brushed and carefully arranged hair; teeth which receive daily care; clean and well cared for hands and finger nails; well polished shoes; clean, carefully brushed and pressed clothing and all garments carefully and accurately adjusted. The girl who gets the most joy and happiness out of life gives attention to the many little things that make her attractive and charming.

Care of the Body

A clean body, free from perspiration odors gives the owner confidence which makes for attractiveness.

In order to achieve this goal a daily bath—tub, shower or sponge should be taken.

A brisk rub-down followed by a dusting of talcum powder mixed with soda will help keep down perspiration odors. The soda which is an alkali will neutralize perspiration which is acid. This may be applied to the feet also.

The use of a deodorant or anti-perspirant is a must. Underclothing and stockings should be changed daily and laundered after each wearing. To protect your clothing against perspiration stains dress shields may be worn although these are not attractive in sheer or sleeveless dresses.

Care of the Face

Soap and water are the best cleansing agents known. Use a mild soap and warm water. Remember to wash your hands first and use only clean face cloths. Cold water dashed over the face after washing acts as a skin freshener and tightener.

A light film of lotion or cold cream applied nightly will keep the face soft and smooth and aids in keeping away a "weathered" look.

Diet plays an important role in the club girl's complexion. Follow Canada's Food Rules and include plenty of fresh fruits and vegetables and drink 6 to 8 glasses of water each day. This plus plenty of fresh air, exercise and rest are aids to a clear textured skin.

Use only clean powder puffs. A soiled puff contains germs which may cause an infection.

Make-up

When buying make-up consider the suitability and the matching of it to your skin and coloring. The choice of powder depends upon the proper tint and texture. It is best to experiment with various powders to find the tint and texture which best suits the individual skin. There are many kinds of make-up on the market to suit various types of skin. Use make-up with discretion and remember the aim should be a natural look.

Often teenagers suffer from excess pimples, blackheads or acne. In severe cases consult your doctor. For those who do have trouble with their skin wash the face four or five times a day with soap and warm water, followed by a cold rinse and a lotion with an alcohol base to dry the skin. Plenty of outdoor exercise, fresh air, sunshine and sleep are good aids. Avoid rich foods, sweets, starches, pastries or fried foods. See that you include milk, fresh fruits and vegetables in your diet. Above all do not squeeze or pick blackheads or pimples.

Cold Cream Recipe

Melt 1 cup of Crisco or other vegetable fat slightly. Beat with egg beater until light and fluffy. Add a few drops of oil of lavender, bergamot or geranium. For bleach add 1 teaspoon strained lemon juice to the jar in use.

Care of the Hands

The hands are a noticeable part of the club girl. With little care and attention good looking hands are easily attained.

Do not bite the nails. This makes it difficult to keep the hands attractive. Bright red nails or long pointed nails are not in good taste for casual wear.

Wash and dry the hands thoroughly and each time gently press back the cuticle with the towel.

Rub vaseline or olive oil on the cuticle to keep it soft and prevent hang nails.

Hand lotion is an aid to keep the hands soft and white.

The nails should be given a good manicure once a week. File the nails from the outside towards the centre with a flexible nail file shaping them to conform to the curve of the finger tips. Next soak the hands in warm soapy water for a few minutes. Wrap an orange stick in cotton, dip into vaseline and push the skin back around the nail.

A nail brush is essential for keeping the nails clean especially when there is gardening to be done.

Hand Lotion Recipe

½ oz. Gum Tragacanth (about 3½ tablespoons) (trăg a kănth)

3 oz. Bay Rum (6 tablespoons)

2 oz. Glycerine (4 tablespoons)

1 qt. rain water.

10 drops oil of lavender, bergamot, rose or geranium.

Soak the gum in cold water for a day or two, stirring occasionally. Strain through a cheese cloth. Mix all the other ingredients together and pour slowly into the dissolved gum tragacanth. This makes a quart of lotion and may be poured and kept in screw top bottles.

Care of the Hair

Hair which is clean, glossy and free from dandruff is always attractive no matter what style may be chosen. Such hair is nourished by a flexible scalp, to which there is a good blood supply.

"I'm hairbrush, the king!
I am Master Supreme
When you put me to work,
Your hair will gleam."

Daily brushing and massage are an efficient means of getting rid of dandruff. When buying a hair brush choose one with long flexible bristles, which will catch the hair firmly. Make certain that the brush is washed often.

Lift the locks of hair high off the head with one hand and with the brush held firmly brush each strand several times. Brushing is good for oily hair as it brings blood to the scalp which causes the oil glands to return to a normal functioning condition and also distributes oil which collects on the scalp.

Brushing is also good for waved hair as it increases the springiness and elasticity of the hair so that the wave can be found quickly afterwards.

A proper massage of the scalp consists in holding the fingers firm and rotating the scalp. Both massaging and brushing are more beneficial when they take place in the open air.

A soap solution is best for the hair. Wet the hair, apply the soap solution and lather freely. Rinse thoroughly and repeat the process. Make sure that all of the soap has been removed from the hair by rinsing. Rinse until the hair squeaks when you run your fingers through it.

A vinegar rinse may be used to give sheen to the hair. Follow this by a clear rinse.

Care of the Teeth

Clean, shining teeth are the prerequisites for a "sunny smile". Brush the teeth with tooth paste or tooth powder at least twice a day. The use of a mouth wash will help to keep the mouth clean and the breath sweet.

Tooth Powder Recipe

Mix well equal parts of baking soda and salt. Place in a shaker.

Care of the Feet and Legs

Stockings should be clean and of a comfortable foot and leg length to prevent foot troubles.

Wash the stockings and rinse well after each time they are worn. This will extend the life of the stocking and aid in preventing foot odors.

Make sure that the seams of the stockings are straight.

Dust the feet well with the talcum powder and soda mixture in hot weather to relieve that tired feeling.

Keep shoes brushed and polished and repair run down heels.

A short narrow shoe is apt to cause bunions but a shoe should not be too large for the foot. Buy shoes to fit the feet, do not make feet fit the shoes.

Heels from $1\frac{1}{2}$ to 2 inches in height are best for the average foot. Low heels $\frac{3}{4}$ to $1\frac{1}{4}$ inches are good for walking or active exercise.

Fallen or broken arches and weakened foot and leg muscles are a result from overstrain in wearing too high heels or shoes without any support, e.g. moccasins.

Good Grooming Do's

Do you:

1. Bath every day?
2. Use a deodorant regularly?
3. Get rid of superfluous hair?
4. Wash your face thoroughly twice a day?
5. Apply make-up carefully and never in public?
6. Select your make-up to suit your coloring?
7. Keep your nails well manicured?
8. Care for your hair—wash it weekly—brush it daily?
9. Brush your teeth at least twice daily?
10. Wear a foundation garment?
11. Keep stocking seams straight?
12. Have clean and well cared for undergarments?
13. Wear well polished shoes—keep the heels in good repair?
14. Use a clothes brush often?
15. Keep your clothes clean and well pressed?
16. Have good posture at all times?
17. Have voice and manners that speak well for you?

Posture

No matter how careful a girl is in her personal grooming her body fresh and dainty, her hair shining, her clothes immaculate, she falls far short of perfection if she does not carry herself well. Poor posture may detract as much as fifty per cent from one's appearance.

Unfortunately, few people have good posture. Good posture shows no deep curves in the back, the chin is held well in, the chest is the most forward part of the body, the shoulders are level, the lower abdomen is flat and firm and the pelvic bones are rocked into position.

Good posture is destroyed if the shoulders are thrown back forming a deep hollow in the small of the back, or if there are round shoulders and a protruding abdomen.

Good posture is a matter of getting your body in balance so that you are carrying yourself upright—but easily. It is up to every girl to learn how to sit, stand and walk correctly.

When standing, the toes should point straight ahead. This makes for body control and lessens the tendency to run over on your heels. The knees are slightly flexed, one foot a little forward; the hips in the same position you assume when you make yourself small to squeeze through a narrow space. Avoid an outthrust chest or one that caves in. It should be exactly over your hips with the shoulders swinging free.

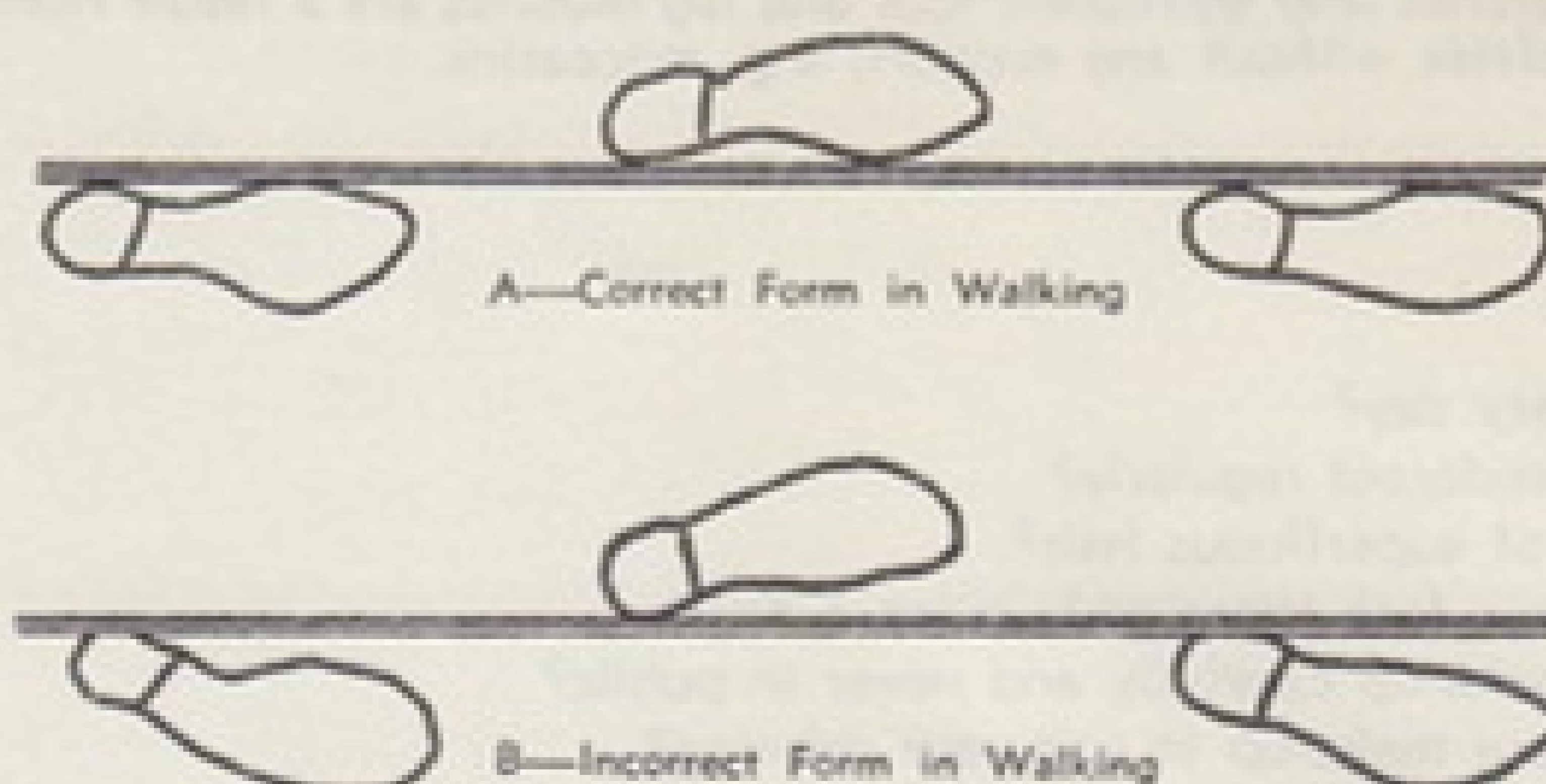
Almost everyone has heard of the age old exercise for keeping the posture right—walking around for a few minutes every day with a fairly heavy book balanced on the head. The person who walks properly will find that the book stays put.

Stand sideways before a full length mirror and look yourself over. If you are standing correctly the lobe of your ear, the outermost tips of your shoulder and your hip and the protruding bone of your ankle should be in direct line.

To correct a poor position stand with your heels about four inches away from the wall, with your hips, shoulders and head touching the wall. Press the spine against the wall all the way along the back. Do this until you can barely slip your flattened fingers in between the small of your back and the wall.

To develop correct sitting habits choose a firm straight chair of the right height to allow your feet to rest comfortably on the floor. Sit well back in the chair with your upper body erect and the back of your hips well against the back of the chair. Don't let your hips spread—keep them as small as possible. In other words—sit tall.

When walking, the legs should be close together and swinging freely from the hip joints, the knees just brushing and carried with limber ease. Stiff knees or ankles make you walk clumsily. Either toeing in or toeing out throws the weight all wrong and will result in an awkward walk.



Bad habits of posture are more easily prevented than cured. Patience and practice will do much to change the slovenly carriage into one of grace and beauty. Correct posture may seem uncomfortable at first but it will soon become a habit. A good series of exercises performed every day will help to form the habit more quickly.

Exercises for Your Figure

1. To reduce heavy thighs.

Sit on the floor, feet straight ahead, arms behind you and hands placed on the floor for balance. Lean slightly back. Now, roll to the right, keeping knees together and allowing the left arm to swing overhead. Roll way over on the right thigh. Feel the kneading motion as your thigh presses on the floor? Now, roll way over on the left thigh, and swing your right arm overhead. Swing alternately to the right and to the left. As you roll, feel the hardness of the floor squeeze your flesh. Do fifteen rolls at first, more later.

2. To strengthen abdominal muscles.

Lie on your back on the floor, arms outstretched at shoulder height, palms up; draw bent knees up over chest. Drop knees, still bent, to floor at left. Keep shoulders flat on the floor. Now, draw knees up along the floor until they touch the left elbow. Can't do it? Try harder! Do not lower position of arm to accomplish it for that is cheating. Strain a little harder and see if you actually can bring the knees to elbow. From there, with knees still together, lift across chest and repeat the process to the right. Do it to music—waltz time—if you like but do use it as a streamliner. Besides flattening your tummy it will reduce hips and waist.

3. To correct sway-back.

Lie on your back on the floor, arms out, elbows down and palms facing the ceiling. Lift knees (keep them about an inch apart) over your chest. Press the small of your back down on the floor. Now lower feet to floor and straighten knees little by little, taking care to keep your entire spine pressed hard on the floor. Practice this for a while each day, until finally you can almost straighten your knees without lifting one vertebra of your spine.

4. What about your bosom? They're fashionable this season, you know. If your bosom is a minus quantity, check your posture as of now. Rounded shoulders, hollow chest denote utter dejection and defeat. Correct posture makes even a small chest look larger, and correct exercise can build its proportions. Do this: Sit with your back straight and your hips pushed well back in your chair. Lift your shoulders until they practically touch your ears. Now, with shoulders still high, try to touch them together in back. Do it whether it hurts or not. Then, lower your shoulders but keep your chest at it was.

A fine exercise to fill out shoulder blades, neck hollows, and to firm bust muscles is the towel exercise. Stand straight, feet slightly apart, hands holding a towel taut in front of you. Slowly, still holding the towel taut, and elbows rigid, raise arms forward; then over head and down in back until the arms are again straight. From this position slowly raise arms over the head and down forward, always holding towel in original position. In order to get the towel over the head as you lower the arms, it will be necessary to engage in a see-saw motion, for tension on the towel must never slacken.

Or do this one: Hold arms in front of you, chest high, elbows bent. Grasp arms just above the wrist. Without changing placement of hands, try to push the flesh back toward the elbow, in short jerky movements. And jerk, jerk, jerk, relax, and repeat. Feel it? Do it about fifty times.

5. When you stand with knees and ankles together, do your legs touch all the way up or do your inner thighs show a hollow space? Hollows can be filled in by this exercise, if it is practiced regularly: Lie on your side on the floor, legs straight down, your head resting on one arm, your other arm acting as a brace in front of you. Raise your top leg from the hip, taking care to keep the knee stiff. Hold leg in this position for a minute. Now raise the other leg to meet it, hold and lower both slowly to the floor. Turn to the other side and repeat. Do this ten times at first, more as you are able.

If your legs look bowed, your standing position may be at fault. Try this: Stand with feet together and knees turned out, then strain calves in and together. Hold . . . relax, and try again.

6. And remember—whenever you can stand against a wall, press your entire spine against it. Place your feet about four inches away from the wall, but place your head, shoulders and entire spine against it and press. Try to walk with your spine and hips in that position.

Be conscious of good posture all the time, and work at it every day until perfect posture becomes second nature to you. Remember little habits of daily living make or mar your figure. Correct your bad habits of leaning and slouching and develop good posture habits.

Ten Commandments of Good Posture

1. Stand tall.
2. Sit tall.
3. Walk tall and chesty with weight transmitted to balls of feet.
4. Draw in abdomen, pulling it backward and upward.
5. Keep shoulders high and square.
6. Pull chin straight backward toward collar button.
7. Flatten hollow of back by rolling pelvis downward and backward.
8. Separate shoulders from hips as far as possible.
9. Lie flat and tall.
10. Think tall.

There are four things to remember at all times whether standing or sitting.

1. Bring your face in by pulling in your chin and standing tall.
2. Bring your dining room upstairs—by tightening the muscles in the wall of the lower abdomen.
3. Bring your sitting room downstairs—by rocking the pelvic bones forward.
4. Stand with feet at one minute to twelve.

COSMETICS

The Art of Make-up!

"It has not and never will become the fashion for well bred young women to make up in public."

Almost every girl at some time or other uses make-up. It is, therefore, up to her to learn how to use it properly. When we use make-up our aim should be to create an effect so realistic and subtle that it cannot be detected. This is quite possible if thought is given to the types of cosmetics to be used and time taken to practice the art of make-up carefully.

Make-up is to enhance our natural appearance or to bring out our best features and tone down poorer ones. Every girl should plan her make-up as carefully as she does her wardrobe and apply it as carefully as she does a good dress.

Lipstick and rouge should be toned to one another and applied lightly so as to give a natural effect. Nail polish should be suited to the occasion upon which it is worn and the costume with which it is worn. Generally speaking, bright nail polish and lipstick are in poor taste except in the evening.

Just a word about eyebrows—in general, leave them as they are. Occasionally a few unnecessary hairs may be plucked, but unnaturally thin eyebrows take away from the character of the face and are now considered out of date.

It is well to remember that cleanliness and health are the keynotes to beauty—cosmetics only give the finishing touches.

Facts About Cosmetics

An enormous sum of money is spent every year for cosmetics. In order to get the best value for our money we should spend time finding out about the products we buy. A good brand of cold cream may be used as a skin softener and a good foundation cream may be necessary. There is no such thing as "skin food" outside of the foods we eat. When we purchase cosmetics let us resolve to do so with open eyes—to know what we are getting and its real value.

Care of Face

Before going to bed the face should be thoroughly washed with warm water and soap. Rinsing with clear water helps to keep the skin soft. Use a cream to soften the skin if necessary.

Cleansing tissue is a great help in removing creams, lipstick, etc.

Powder puffs should be immaculate.

May 2 1967

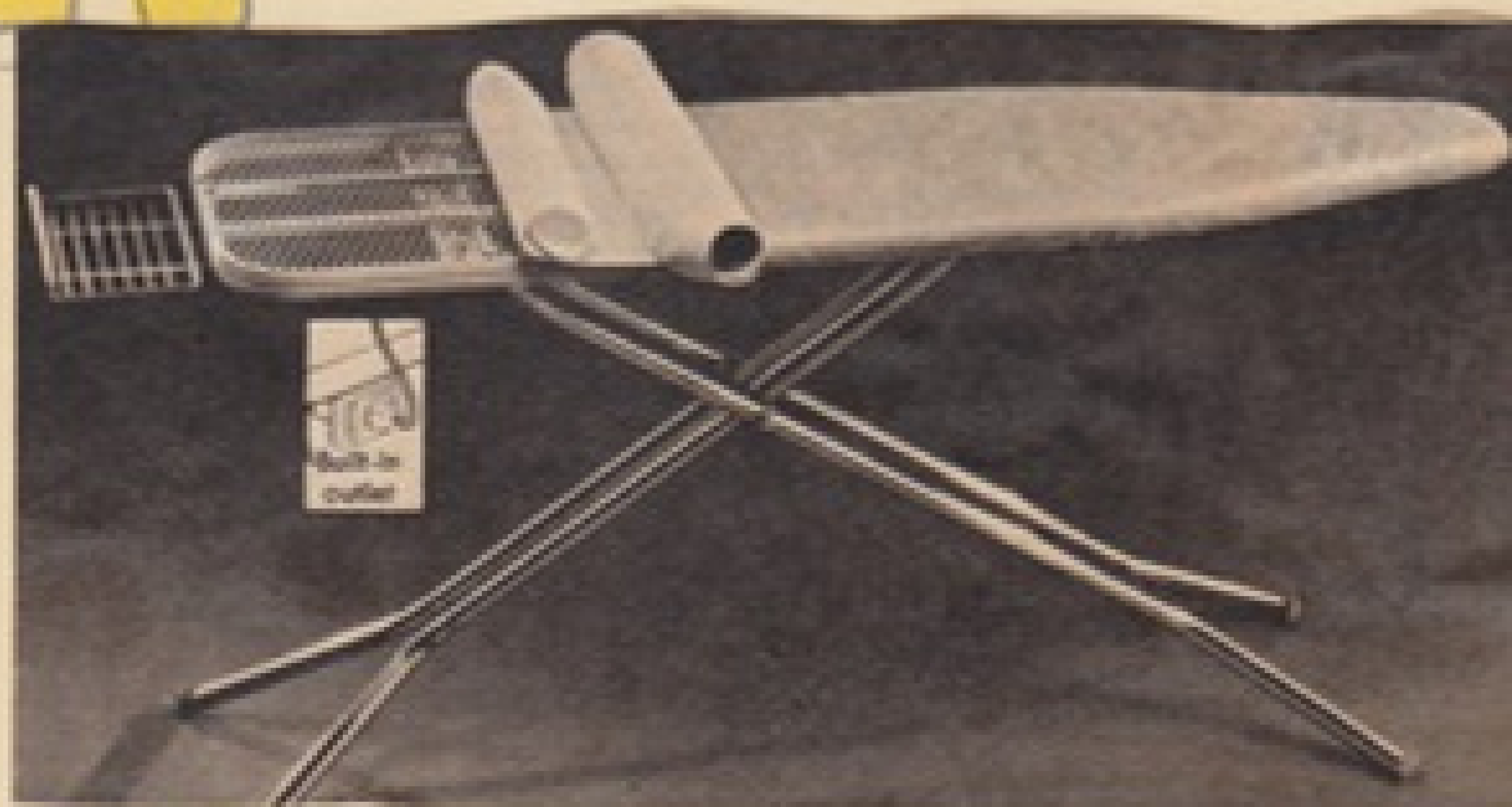


First rule of grooming
is have a bath every day
or shower, or sponge bath

You should have
a fulllength mirror
for dressing



CARIE



OF



CLOTHING

Care of Clothing

SECTION V

No matter how well chosen and attractive her clothes are in themselves, the well-groomed woman realizes that she will never look well-dressed unless her clothes receive the proper care. Proper care requires daily attention as well as occasional, special and seasonal care. It is easier to keep a garment in good condition than to bring it back once it has lost its shape.

EVERYDAY CARE OF WOOL GARMENTS:

The secret of having garments always ready to wear and in good condition is to care for them immediately after they have been worn. Give them a rest of at least 24 hours between wearing.

Brushing:

Like hair, wool clothes thrive on brushing. Use a good clothes brush with firm, strong bristles which will remove the hidden dirt particles that grit against the fibres, causing wear. Work from top to bottom giving special attention to pockets, cuffs, lapels and other dust-catching crevices. Carefully brush any stains on your garment as the dust that settles on them makes them more conspicuous and difficult to remove.

A rubber sponge is effective in removing dust and lint from felt hats and suede shoes. Light colored gloves, shoes and hats can be cleaned with an art gum eraser.

General Pressing Techniques:

1. Remove any stains before pressing.
2. Set the regulator on the iron at "wool."
3. Wool fabrics should be pressed on the wrong side except when top surface pressing is needed for finishing details. Always use a damp press cloth over a wool press cloth. Put a strip of heavy paper under darts and seam allowances to prevent causing an imprint on the right side.
4. Always press with the grain, never on a bias.
5. Let steam do the heavy work. Keeping the weight of your iron in your hand, use a lower and lift motion, never slide the iron.
6. Whereas cottons and linens need to be pressed until dry, woollens are better pressed until not quite dry and laid aside to finish drying before being worn.

To Press A Skirt:

Steam out bulges at the knees and seat by placing an extra damp cloth on the bulge, covering with a dry cloth and exerting a good deal of pressure with the iron. Turn to the wrong side to press seams, hems, plackets and pockets. Press hems from the bottom up. Touch up on the right side and carefully hang the skirt up to dry.

To Press a Pleated Skirt:

Place the skirt on an ironing board right side up. Pin pleats in place, starting at the hem. Then pin fabric at the sides of the board so that the weight of the skirt won't pull the pleats apart. Cover with a dry then a damp cloth and lower and raise the iron up and down the length of all the pleats until they are well steamed. Remove the cloths and insert a strip of paper under each pleat, over with a dry cloth and press again. If the creases aren't sharp enough apply slightly more moisture, pressure and heat. Keep moving the skirt around the board until all pleats and seams are pressed. Turn to the wrong side and press the hem.

To Press A Jacket:

Press right side up with limited moisture, heat and pressure. Slip a piece of paper or cloth under pleats or pocket flaps. Make use of your press mitt in pressing the bust and other rounded seams. Do not press in creases where the lapel bends. Press sleeves on a sleeve board or pad, using very little pressure and never pressing in creases.

To Press Slacks:

To remove bagginess at the knees, lay the leg on the ironing board with the front crease facing upward. Put the damp wool press cloth under the fabric, inside the trouser leg. Lay a damp wool press cloth on top and steam until fullness has disappeared. Remove wrinkles around the seat and crotch over a rounded cushion or over the end of the ironing board. Press cuffs, if any, with a piece of paper slipped under them.

Press the inside of legs by placing one leg flat on the board inner leg up and the other leg folded back. Inner and outer seams should match. Place a damp cloth underneath and a dry one on top and press. The front crease should extend into the pleat at the front of the trousers, or to about 3½ inches below the waistline if there is no pleat. The crease at the back of the leg should terminate about 6 inches above the crotch.

Press the outer legs similarly and finish pressing the top. Hang slacks full length to dry.

LAUNDER YOUR OWN CLOTHES:

Everyday care of clothing is extremely important but frequent laundering or dry-cleaning is necessary. Soil that stays in clothing causes wear of the fabric as well as giving the article an unkept appearance. Check the label to see if washing or dry-cleaning is recommended. If there is insufficient information on the label, try some tests of your own before laundering.

Test for Colorfastness:

Dip a corner of cloth or inside pocket in lukewarm water. Pat it dry on a towel. If the color does not leave on the towel it can be considered colorfast.

Test for Shrinkage:

Cut a small piece of fabric and trace around it on a piece of paper. Soak the fabric in water for several hours, then squeeze out the water and press with an iron at a suitable temperature. Do not slide the iron over the fabric; press and lift. Now compare the sample with the tracing of the original to determine the percentage of shrinkage.

Tips for Laundering: The following is a guide that you can use in laundering some of the most common fabrics on the market.

Wool

- dry clean unless labelled washable.
- hand wash in lukewarm water.
- use a mild detergent.
- do not rub or twist.
- avoid direct heat or sunlight when drying.

Cotton

- machine washable in hot water.
- can be pressed with a hot iron.
- shrinks unless otherwise treated.
- some need little or no ironing if specially treated.

Linen

- hand or machine washable.
- press while damp with hot iron setting.
- press on wrong side for dull finish.

Silk

- dry clean unless labelled washable.
- if washable, hand wash in warm mild water.
- use a mild detergent.
- press with moderate iron on wrong side.
- protect from perspiration.

Acetate

- wash by hand in warm water.
- drip dry.
- press while damp with a cool iron, iron on wrong side.
- avoid bleaches.
- dry-clean if not marked washable.

Arnel

- machine washable at any temperature.
- quick drying.
- needs little ironing.
- dry cleans.
- to press, use a moderate iron setting.
- avoid bleaches.
- wash whites only with other whites.
- rinse well to avoid discoloration.
- remove oily stains before washing.

Dynel

- wash whites separately.
- drip dry.
- not affected by bleaches.
- press with iron on low setting (avoid using the steam iron).

Lycra

- pretreat soiled areas with paste of detergent and water.
- hand or machine wash in warm water.
- drip dry or tumble dry at low temperature setting, dries quickly.
- no ironing required.
- wash whites only with other whites.
- bleach with sodium perborate, not chlorine bleach.

Nylon

- wash white with other whites.
- easily washed — hand or machine.
- drip dry, do not wring.
- avoid direct sunlight in drying.
- use low heat in ironing.

Orlon

- wash white garments separately.
- hand or machine wash.
- drip dry.
- press with iron at low setting.

Viscose Rayon

- dry-clean unless marked otherwise.
- use little agitation in washing.
- no wringing.
- hand wash sheers and loosely woven rayons
- roll in a towel to absorb moisture.
- dry to damp dry.
- press at low to medium iron setting.

Terylene

- easy to wash.
- needs little or no ironing.

- press lightly with a warm iron.

- pretreat soiled areas with paste of detergent and water.

- turn garments inside out when washing to reduce pilling.

STORAGE OF CLOTHING:

Proper storage lengthens the life of your clothes. If you don't have room in your closet for all your clothes, take out the out-of-season articles. Always have them clean before putting them in mothproof bags in another closet, perhaps in an attic or basement.

Now arrange your clothes in your closet by grouping them: blouses, skirts, jumpers, coats, slacks and empty hangers. Sweaters and lingerie are best stored by folding neatly in drawers or compartments. Shoe racks or bags provide a compact way of storing shoes. Protect hats from losing their shape and becoming dusty by placing them in hat boxes or on racks. Belts can be stored by hanging them from a rack or bar on the inside of the closet door.

Organize your storage space so that you know exactly where everything is. Things that are hanging must be straight or the purpose of hanging them is defeated. You will be surprised at how much you can store in a limited amount of space and how long your clothes will stay looking like new when they are well organized and properly stored.

Alterations and Remodelling

SECTION VI

Not only old, but new clothes as well sometimes need retouching to make them fit better and become more attractive. Changing a few darts or shortening a skirt can make the difference between skeletons in your closet and clothes you like and can wear. Check your clothes periodically and see that buttons and snaps are sewn on securely and that belt keeps and lingerie straps are in place.

Styles change most often at the sleeve line, waistline and hemline. Be prepared to take up or let down hemlines and add interesting belts at the waist to change basic dresses and suits.

TO ALTER A GARMENT:

First of all put on the garment and pin fit wherever possible to get a general idea of where the changes will be. Remove the garment and hand baste to mark the new stitching line. Rip where necessary. Rebaste seams as planned and try on before machine stitching.

Dressmakers who 'zip up' alterations with one fitting almost never produce first rate results. Apply the rules of good fit. Be critical of any wrinkles.

Selection of Pattern:

When selecting a pattern for remaking or remodelling there are three major factors to consider. The pattern must be: (1) in relation to the person (2) in relation to its purpose (3) in relation to the fabric. The pattern chosen must not only fit on to the pieces of fabric intended for it, it must be correct for the type of fabric available. Always remember that simplicity of cut and decoration is the keynote to good dress design.

Study the new fashion magazines. Look at the pattern envelope to check the shapes of the pieces against the shapes and sizes in the garment you are going to remake.

If the old garment has many lengthwise seams look for styles with vertical lines such as panels or pleats. If two different fabrics must be used, look for patterns that have decorative sleeves, separate skirt, topper styles and designs showing two-tone effects.

Combinations that can extend limited materials are plaids, checks or figures on solid colors; straight with bias sections; two tones or two related colors; transparent with opaque. Do not select too rich or too new looking material to

combine with the old or the resulting garment will look shabby.

REMODELLING:

Hipline: Remodelling is necessary if the hip-line is too tight and the seams are skimpy. You may raise the waistline if there is an adequate hem or put in another gore or panel if you have material available.

Sleeve: If the upper sleeve is too tight you may put in a gusset or insert a strip under the arm but never cut away the armhole. If the sleeve twists on the arm it is probably cut off grain and the best thing to do is cut new sleeves.

Necklines: High necklines may be cut lower to make them more comfortable or to change the style. To do this first establish to a new line with pins. Remove from the figure and fold the right and left sides together along the centre front and cut both sides together leaving enough material for seam allowance. Cut a facing on the straight of goods. A new collar, vestee or yoke can conceal a neckline cut too low.

Hem: When changing the hem first check the waistline and side seams for fit and hang. Then rip out the old hem and remove the tape if the hem is uneven. Brush out lint and clean the crease mark or it will make a soiled line if you are lengthening the skirt. Steam press and mark the new length. Cut, sew the ribbon back on and finish by hand. If no hem allowance is available face the lower edge with a light weight fabric of matching shade.

Skirt: When the side seams of a skirt swing forward towards the hem, or when a skirt becomes baggy at the seat and cannot be restored with steam pressing, further measures must be taken. Rip out the side seams, placket and back waistline seam. Steam press to get grain straight and fabric flat. Refit the side seams over the hip. Larger darts may help. Lift the skirt at the back by taking a deeper waistline seam. A lining will keep the back of your skirt in shape.

Bodice: If the bodice is too tight in the bust let out the darts and underarm seams or set in a gusset. Setting in vertical trimming bands may be effective. Sometimes the front or back opening may be let out and trimming added to conceal the alteration.

On a dress bodice that is too long the belt rides above the waistline seam leaving this seam exposed. To correct this, rip the waistline seam. Find the natural waistline on the figure by tying a string tightly at the waistline. Because it is

tight, it will slip to the smallest part, which is the natural waistline. Pin the skirt back on, using the string as a guide. Baste, try on and machine stitch. A change of $\frac{1}{4}$ " in length makes a great deal of difference in style and attractiveness.

If the waistline is too loose pin fit before ripping. If there is not too much to be taken up larger darts may be all the alteration necessary. But if there is much excess fullness it should be taken in not only in the darts, but also at the side seams. To decide on the total amount of change pinch up one big tuck with the fingers. If the tuck is 1" wide the waistline needs to be taken in 2" or 1" on each side or $\frac{1}{2}$ " seam allowance increase on each side. Fit the garment before machine stitching.

REMAKING:

A change in style, a skirt that sags, or a tiny hole in the front lapel is often the only reason for throwing away an otherwise perfectly good garment. By remaking, the individual's wardrobe can be extended or someone else provided with an additional garment that is wearable and fashion right. Of course, remaking presents a greater problem that does working with new material. It provides a real challenge even for an experienced seamstress.

Remaking is Practical:

— if the garment cannot be refitted or restyled with a few changes or worn by someone else in its present condition.

— if the fabric in the garment is in good enough condition that the time and effort spent will be worthwhile.

— if not too much new material or trimming has to be purchased.

General Construction:

1. Ripping: While you are looking over the garment and pattern decide which seams must be ripped, whether the wrong side could be used right side out, whether buttonholes, darts, pleats, and pockets can be retained in the new garment, or whether they must be cut around or concealed. Then rip all the necessary seams, using a razor blade or jerking the machine stitch first on one side of the seam then the other. Save every piece of fabric.

2. Preparing the material: Brush the pieces and remove all fuzz, lint and stains. Give the material a few gentle jerks to test the strength. Hold it to the light to note worn places and mark these. Check for fading and mark these spots.

3. Cleaning: You can send the pieces to a

dry-cleaner, do them in a coin dry-cleaner, or you can clean them yourself. Washing is best if the fabric allows this. Use spot remover and sponge where necessary; then press the fabric. Press carefully during the stages of construction and again after the garment is finished.

4. Cutting: Mark the grain line on each piece of fabric, with chalk. Lay out the fabric avoiding the faded and worn spots. Pin all pieces in place before cutting anything. If you have trouble getting the pieces on, try making yokes, collars, pockets, etc. out of contrasting or other material.

Piecing may be possible without spoiling lines of pattern used. Facings may be pieced where they do not show. They might also be cut from other fabric of similar weight if outer fabric is limited.

5. Sewing: Sew the garment as if it were being made of new expensive material. Be sure the garment is well finished. Be careful not to over decorate.

MAKE YOUR 'MAKE-OVERS' PROFESSIONAL LOOKING:

1. If there is any doubt about getting one garment out of another try laying the pattern on top of the garment before doing any ripping.

2. When laying the pattern avoid worn spots, moth holes, bad stains, etc. Where it is impossible to miss a hole or a thin spot do invisible mending or reinforce with the thread of the material. Appliqued designs will cover holes or worn spots. Pockets and other trimming details may also help to conceal worn spots.

3. Keep everything in proportion especially in children's garments.

4. Combine two worn garments if possible instead of buying new material. They must be similar in texture and design or in direct contrast.

5. Be sure that materials combined do not look shabby or faded.

6. Good fitting is essential to appearance and comfort.

7. Use finishes or trimmings that will last as long as the garment.

8. Be sure that the material you are using justifies the time you spend on it.

9. Use a tucked seam or a slot seam to make joins on material for make-overs in places other than those called for in the pattern.

10. Choose a pattern that is suitable for the person and her needs. For summer garments choose a pattern that will be cool and comfortable

and easily laundered. Avoid fussy little details that will be difficult to keep clean.

DARNS AND PATCHES

Always mend before laundering or dry-cleaning. Today when good clothes are high priced we might note the New England proverb: "Use it up — wear it out. Make it do — or do without."

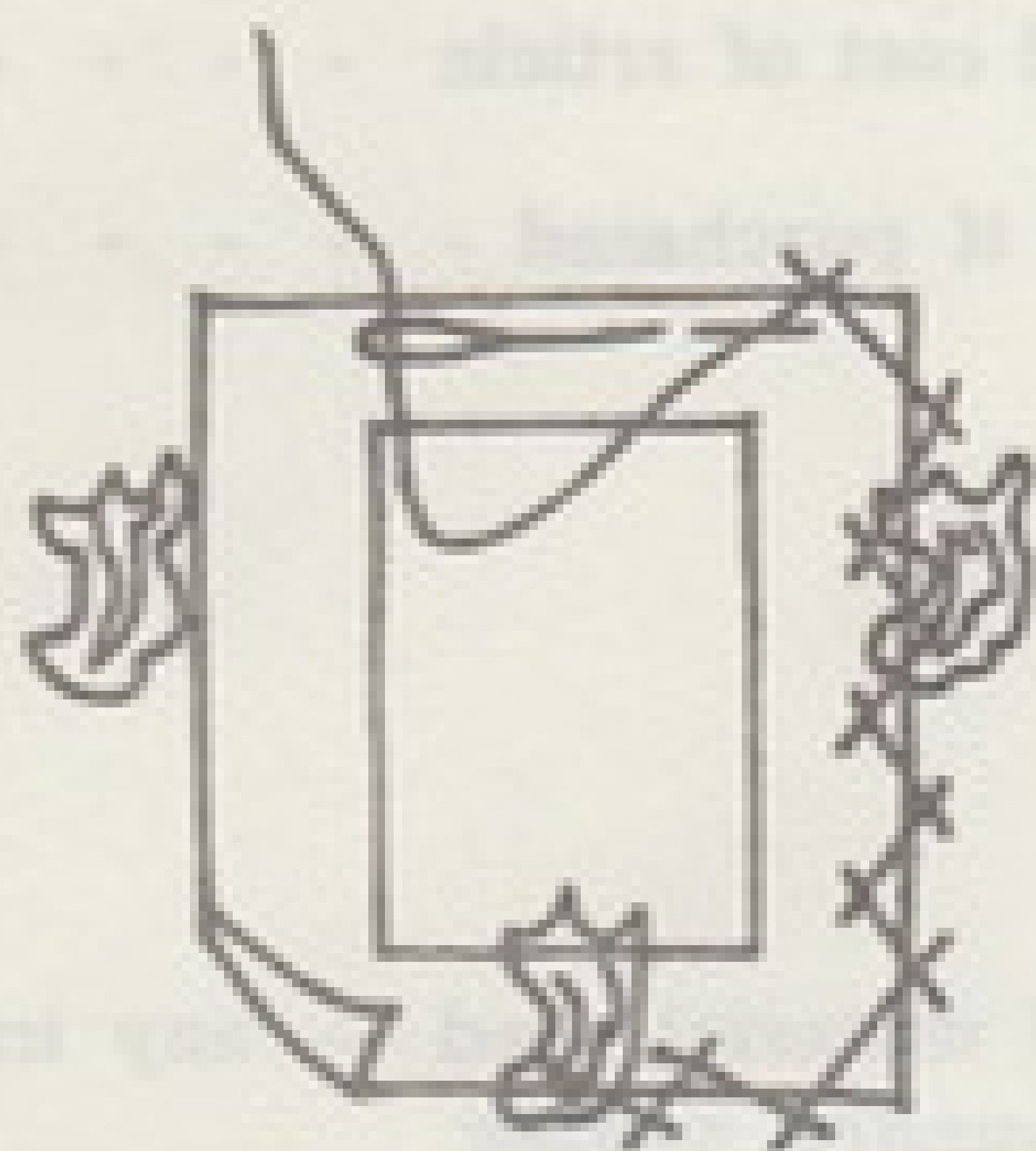
Darning:

Darning is plain weaving. For regular darning trim away the ragged edges leaving the hole in its natural shape. For a large hole make fine running stitches around the hole about $\frac{1}{8}$ " back from the edge and draw up to original size, but not into puckers. Using one or two strands of matching thread, make small stitches back and forth in lengthwise lines. Make sure the stitches go far enough back from the edge to reinforce the thin area. Next weave across these threads over and under having every other thread go

over the edge of the hole, and the alternate thread go under. This method weaves the edge of the hole into the darn and results in a smooth weave.

A Hemmed Patch:

A patch should be as inconspicuous as possible so use a scrap from a part of the garment if possible. When using new materials be sure to shrink and fade it by soaking in soap or a bleach. Trim away the worn parts by following threads of the cloth to make a square or rectangle. The patch should be 1" to 2" larger on all sides. The patch should be pinned under the hole, right side up with grain and designs matching. (If the hole is near a seam, open the seam before patching.) Clip into the corners of the hole $\frac{1}{4}$ ", turn under the raw edges, pin and baste. Hem using a vertical hemming stitch stroking raw edges under neatly at corners. On wrong side use catch-stitch to tack over raw edges. Check to see that the stitches do not show through on the right side.

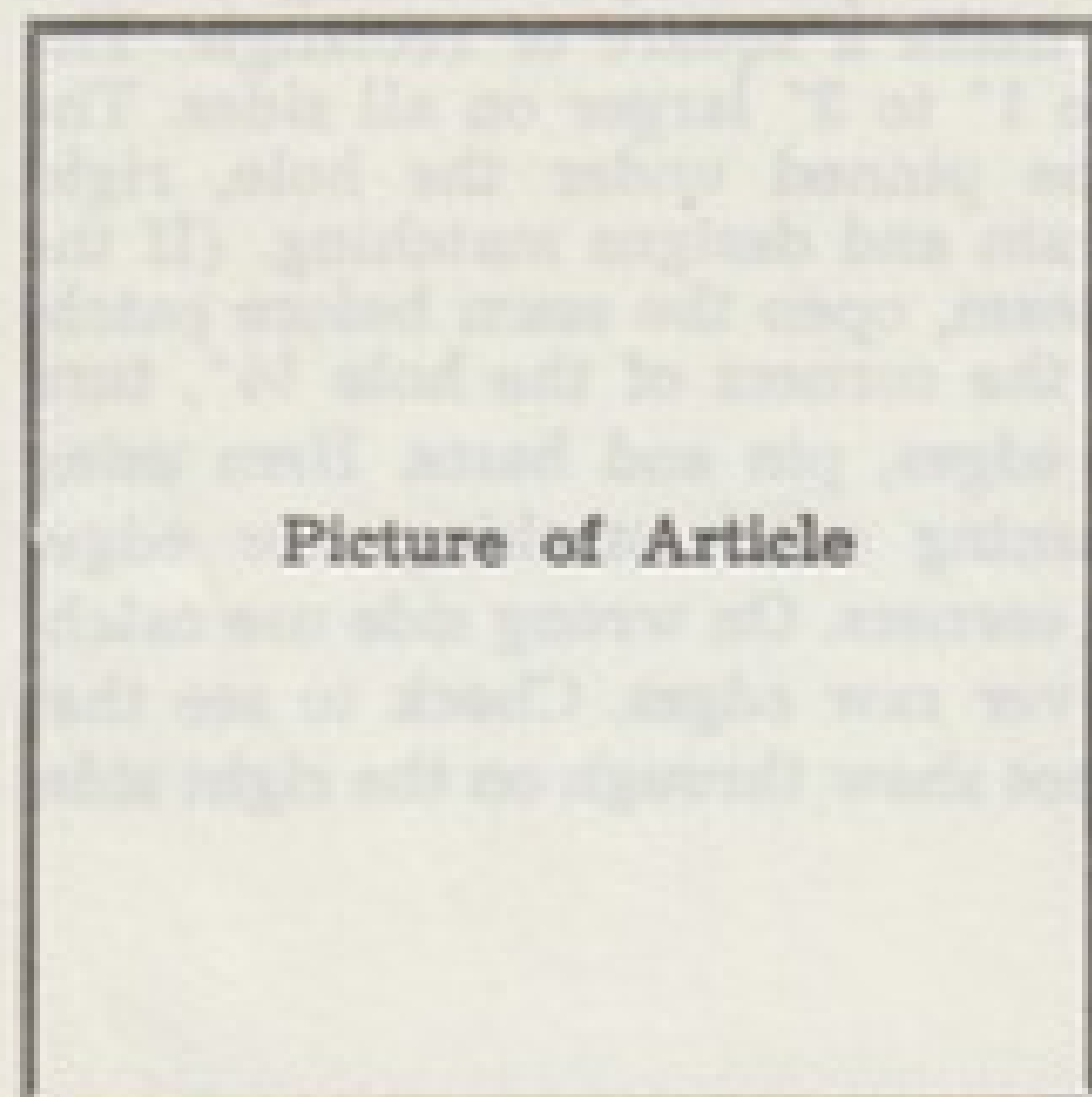


SAMPLE RECORD PAGE

(A record page should be completed on each article.)

Article

Date Completed



Picture of Article

Cost of Article

- | | | | |
|----------------------------------|-----------|------------|-------|
| 1. Material - | Amt. | Cost | |
| 2. Thread - - | Amt. | Cost | |
| 3. Trimming e.g.
bias binding | Amt. | Cost | |
| 4. Dome fasteners - - - - | | Cost | |
| 5. Etc. - - - - - | | Cost | |
| 6. Total cost of article - - - - | | | |
| Cost if purchased - - - - - | | | |



Sample of Material

Material

Name of material used — any information regarding finish, laundry, sewing.

Methods Learned

List methods. Samples will be mounted on next page.

Fabric Samples. To aid in familiarizing club members with types of material each club should start a collection of fabric samples. The swatches of cloth should be mounted on cards. On the back of the card place the following information: name of material; weave, any information regarding the sewing or laundering of it, what articles this material is best suited for and the seam finish.

As each girl purchases material a sample may be added to this collection. At various meetings contests on identifying a number of samples of material could be conducted.

This collection should be on exhibit at Achievement Day.

SECTION II

CARE OF CLOTHING

Care of clothing is an important step in the art of dressing well. It is better to wear a cotton dress, clean and neatly pressed than a silk dress, faded and covered with soiled spots.

General Washing Instructions

The articles to be washed should first be sorted, keeping the white articles separate from the colored fabrics. New garments should be tested for color fastness before washing. Stains should be removed before laundering. Empty pockets, close zippers and unfold cuffs before placing garments in the machine. If the garments are heavily soiled, soak in lukewarm sudsy water for 10 minutes. Longer soaking will only imbed the soil.

Scrub collars and cuffs before putting articles into the machine. When using a washing machine the length of washing time depends on the type of fabric and how badly soiled the article is. For example, nylon shirts need only approximately 4 to 5 minutes while work clothes would require 10 to 12 minutes.

Clothes should be rinsed in two waters to remove any trace of soap.

Blueing

Blueing makes white clothes appear whiter. When using blueing put it in the last rinse water. Be careful not to use too much blueing as it will cause your clothes to appear grey. Some soaps have blueing incorporated with them. In this case additional blueing is unnecessary.

Starch

Starching adds body to cottons which gives them that crisp look. It also prevents the garments from soiling so readily and is easier to wash.

Different articles require different strengths of starch solution so check directions on the label of the starch container. Starch appears on the market in many different forms—raw, prepared for hot or cold water, and plastic.

Drip-Dry Materials—Cottons, synthetics and glazed material.

There are a great number of fabrics on the market today which, if washed correctly, require little or no ironing. There are three general types of fabrics used to make drip-dry materials—1. fabrics from natural fibre (cotton) which have been given a resin finish, 2. a fabric of one or more man made fibres (e.g. orlon, dacron) and 3. a blend of man made and natural fibres.

Oil stains should be removed with solvent before washing. Bleach destroys the drip-dry finish so must be avoided. Pretreat soiled areas by rubbing detergent into them before the garment is placed in the washer.

Drip-dry materials should be washed in warm soapy water either by hand or machine. A liquid detergent is good to use as it is already in solution and starts cleansing the garment immediately. After rinsing in cool water lift the dripping garment out of the rinse water and place immediately on a rust-free hanger, smooth out creases and allow to dry. Allowing the garment to lay in folds when warm and dripping wet or pulling it through the wringer sets permanent creases in the fabric.

Little ironing is needed. Use a "nylon," "rayon," or "low" setting. Materials having glazed finishes should be ironed on the right side.

Rules for Washing Woolens

Shake the garment to remove dust. If you are washing a sweater first place it on a sheet of brown paper and outline for correct measurements after washing. Use lukewarm water and a mild soap with soft water or a synthetic detergent if the water is hard. Dissolve the soap or detergent in the water. Cold water cleansing agents, e.g. "Zero" have proven to be very satisfactory in washing woolens. Immerse the articles in water and force the water through the garment using a cupping and squeezing motion. Do not rub, twist or wring. Do not allow the garment to soak.

Rinse in clear water which is of the same temperature as the wash water. Squeeze water out. Then roll in a towel to absorb excess moisture. Unroll immediately. Block the garment by placing on paper on which original measurements were outlined. Dry in a warm place away from any direct heat. The appearance of the garment can be improved either by pressing with a steam iron or by using a damp cloth and dry iron. Press by raising and lowering the iron, not by sliding the iron back and forth as in ironing.

Care of Underclothing

Underclothing should be dainty, attractive and easily laundered. Panties, bras, and stockings must be changed daily. Girdles will last longer if washed in warm water using a soap rather than a synthetic detergent. Keep away from direct heat when drying and if ironing use a "low" setting.

Fold underclothing carefully at night on going to bed, place over the back of a chair and in a position to get aired during the night.

Care of the Dress

Mend or repair garments when they are taken off and not just before they are to be worn. Hang the dress on a hanger as soon as removed and place in a clothes closet. If your dress has a drooping hemline, measure and rehem. Also mend any hems which have started coming undone.

Clothing, especially woolens, should be aired frequently to freshen the garment. Every girl should attempt to keep her dress clean, well brushed and pressed, with the snaps and buttons in place.

Choose deodorants carefully so it will not stain or harm your dress. If you perspire excessively use dress shields but be sure to launder them after each wearing.

Care of Shoes

Run down heels detract from the appearance of the shoes as well as from the manner of standing and walking.

Shoe trees placed in shoes after wearing, help to retain the shape of the shoes.

Shoes should be kept brushed and polished. Cultivate the habit of brushing shoes daily and polishing at least once a week.

New shoes which do not fit properly may cause a blister on the heel. To avoid this rub a light film of soap over the lining at the back portion of the faulty shoe.

The Club Girl's Shoe Shine

1. Brush off any surface dust or mud.
2. If very soiled (milk or grease spots) they may be washed with soap and water and then dried carefully.
3. Glue or dye any scuffed spots.
4. Apply polish, paste preferred.
5. Brush or rub well with a shoe brush or wool mitt.
6. Shine with a wool or cotton flannel cloth.
7. With a tooth brush dye the edge of soles and heels (liquid polish preferred).

Drycleaning

Drycleaning may be done at home but the utmost care must be taken so follow directions closely.

Do all drycleaning outdoors on a bright, clear day. Drycleaning agents are inflammable. However, a solvent such as "Varsol" is not as explosive as naphtha or gasoline.

Warm solvent cleans better than cold solvent. Solvent may be warmed by placing a pan of solvent over a pan of hot water—**out of doors and never over or near a flame.**

You will need about three gallons of solvent and two enamel or graniteware pans—one for washing and one for rinsing. Remove all trim, belts and shoulder pads from garments.

Apply a solution of $\frac{1}{2}$ teaspoon soda and $\frac{1}{2}$ cup water on fresh perspiration stains and a solution of $\frac{1}{2}$ teaspoon of white vinegar and $\frac{1}{2}$ cup water on old perspiration stains. Test solution on a seam allowance before applying to an underarm area.

Wearing synthetic waterproof gloves will protect your hands. If this is not possible rinse your hands with vinegar when you have finished and apply lotion.

Wash white and lighter colored clothing first.

Wash by forcing the cleaning fluid through the garment using a cupping and squeezing motion. Do not rub or twist.

Squeeze as dry as possible and rinse in clear solvent until it appears no longer soiled.

To prevent the garment turning out dull and lustreless rinse thoroughly.

Squeeze as dry as possible, turn inside out and hang in the air in the shade until the odor has disappeared.

The garment may be pressed if necessary.

After using, the solvent should be allowed to settle then poured out and strained through a flannel cloth and stored for future use.

Pressing Methods—Different Fabrics

Woolens

Before pressing woolen dresses and skirts, shake and brush the article to remove as much dust and lint as possible. Examine the garment for spots and try to remove them.

To press, use either a steam iron or a dry iron and a pressing cloth. Never let the iron touch woolen directly. Press cloth may be made of firm muslin or a folded piece of cheesecloth. Set the iron at the correct temperature for wool. Place the damp cloth on the fabric. If the fabric has a tendency to shine, press on the wrong side. Many wools however, may be pressed on the right side and then brushed to lift the nap.

Shines on worsteds are a result of wear and soil or careless pressing (using too much pressure, heat or moisture). The garment must be cleaned to remove any shine. Often drycleaners are able to remove the shine when cleaning the garment. Some shine may be reduced by sponging with a weak solution of vinegar and water (2 tablespoons of vinegar to 1 quart of water) or steam press and brush nap briskly each time after raising the press cloth.

A fine sandpaper, emery cloth or suede brush may be rubbed gently over the area when the nap has been worn down.

In pressing, place the damp cloth on the fabric and press lightly lifting the iron instead of using long strokes as in ironing. Work with the straight of the material. Use a strip of cardboard or brown paper under seams and darts to prevent any imprints from showing on the right side.

Always let your woolens air before wearing.

Cottons

The easiest fabric to press is cotton because of its ability to stand hot temperatures directly; no press cloth is needed. Cotton should be ironed on the wrong side first to press seams open. Then it may be ironed on the right side if desired. Cotton should be damp for a good ironing job. Scorching takes place with too hot an iron.

Rayon and Silk

Rayons are pressed with a warm iron and on the wrong side of the material. Acetate rayon is very sensitive to heat and becomes scorched very easily. Steam discolors some rayon so be careful with steam irons and damp pressing cloths.

Silk requires much the same treatment as rayons only with a warmer iron.

Velvet and Corduroy

The pile side of velvet or corduroy placed against a needle board is ideal. This prevents crushing of the pile. However if you do not have a needle board, stand your iron on end, and cover it with a damp cloth or use a steam iron. Then hold the velvet or corduroy lightly to avoid finger marks, and run the wrong side of the fabric against the covered iron. This method will press seams and steam out wrinkles. Never let the weight of the iron rest on the pile.

Stain Removal

To remove stains:

1. Treat a stain while it is fresh and before washing or pressing.
2. Know the type of material of which your garment is made.
3. Check a stain removal chart for the correct remover. If in doubt about the stain on a washable article, sponge with clear cold water. Hot water may set the stain.
4. Read labels on containers of cleaning fluids and follow directions carefully.

General Directions:

Place spot face down on a blotter or towel. On the wrong side, begin sponging lightly with a cloth dampened with spot remover. Using a circular motion, work from the outside of the spot to the centre. Move the towel to a clean spot as it absorbs the soil.

There should not be any tell-tale ring remaining unless the entire garment was badly soiled.

Press when dry.

STAIN REMOVAL CHART

Stain	Washable	Unwashable
Soft drinks	Soak or sponge fresh stain immediately with cold water. If stain persists use glycerine on the stain. Let stand $\frac{1}{2}$ hour and rinse with water and vinegar.	Sponge fresh stain immediately with cold water.
Blood	Sponge fresh stain with clear cool water. Bleach out old stains on cottons or linens with commercial bleach.	Sponge with cold water. If stain persists, sponge with solution of 1 tbs. ammonia in 1 qt. lukewarm water.
Fats	If the stain contains a large amount of fat, sponge with carbon tetrachloride and then wash in warm suds.	Sponge with carbon tetrachloride or solvent.
Wax	Remove excess wax with a dull knife. Place between blotting paper and cover with warm iron. Wash in soap suds.	Sponge with alcohol.
Chewing gum	Rub with ice cubes until gum rolls in balls. Scrape off as much as possible with dull knife. Rub with kerosene or carbon tetrachloride and launder.	Apply ice cubes and then remove as much as possible. Sponge with carbon tetrachloride or solvent.
Chocolate	Ordinary laundering may be satisfactory when stains are fresh. If a brown stain remains use a commercial bleach.	Sponge with warm water and if grease spot remains sponge with carbon tetrachloride or solvent.
Clear tea, coffee and fruit juices	Stretch stain over bowl. Pour boiling water through stain from a height of 2 feet. Old stains—use commercial bleach.	Sponge with lukewarm water. For silks and wools, sponge with hydrogen peroxide and for other fabrics use carbon tetrachloride.
Grass and flowers	Rub in thick hot suds. If a stain remains use a commercial bleach or hydrogen peroxide.	Sponge the stain with alcohol.
Grease, oil or tar	Rub lard into stain, then launder. Remove remaining stain with commercial bleach or hydrogen peroxide.	Apply an absorbent French chalk or Fuller's earth on the stain. Brush when dry, then sponge with carbon tetrachloride.
Ice cream, cream and milk	Soak with clear water and launder. If a stain from coloring matter in ice cream remains treat as a fruit stain or use hydrogen peroxide or commercial bleach.	Sponge with warm water. When dry remove grease with carbon tetrachloride.
Ink	Different inks require different treatments. 1. Launder. 2. Soak in milk one or two days. 3. Apply commercial bleach or commercial ink remover.	If the stain is moist, apply cornmeal or talcum powder, making fresh applications as the old ones absorb ink.

Stain	Washable	Unwashable
Lipstick	Launder in hot suds. If a stain remains, use hydrogen peroxide or commercial bleach. Lard rubbed into the stain helps to loosen stubborn stains.	Sponge with carbon tetrachloride. If a stain remains apply hydrogen peroxide.
Perspiration	If color has been removed, nothing can be done. If color has been changed, it may sometimes be restored by sponging with acetic acid or ammonia. For yellow stains on white fabrics wash in warm suds. If the stain is old and stubborn, bleach according to the fabric with chlorine bleach or hydrogen peroxide.	
Scorch	If scorch is light, launder or dampen and place where sunlight can strike it. Deep scorches cannot be removed.	If scorch is light apply hydrogen peroxide.
Water spots	Launder entire garment.	Press with damp cloth or rub spots with knife blade.

CAUTION—Carbon tetrachloride is a poison. It may be fatal if inhaled or swallowed. Use only with adequate ventilation. Do not breathe the vapor. Avoid prolonged contact with the skin.

FABRIC^R



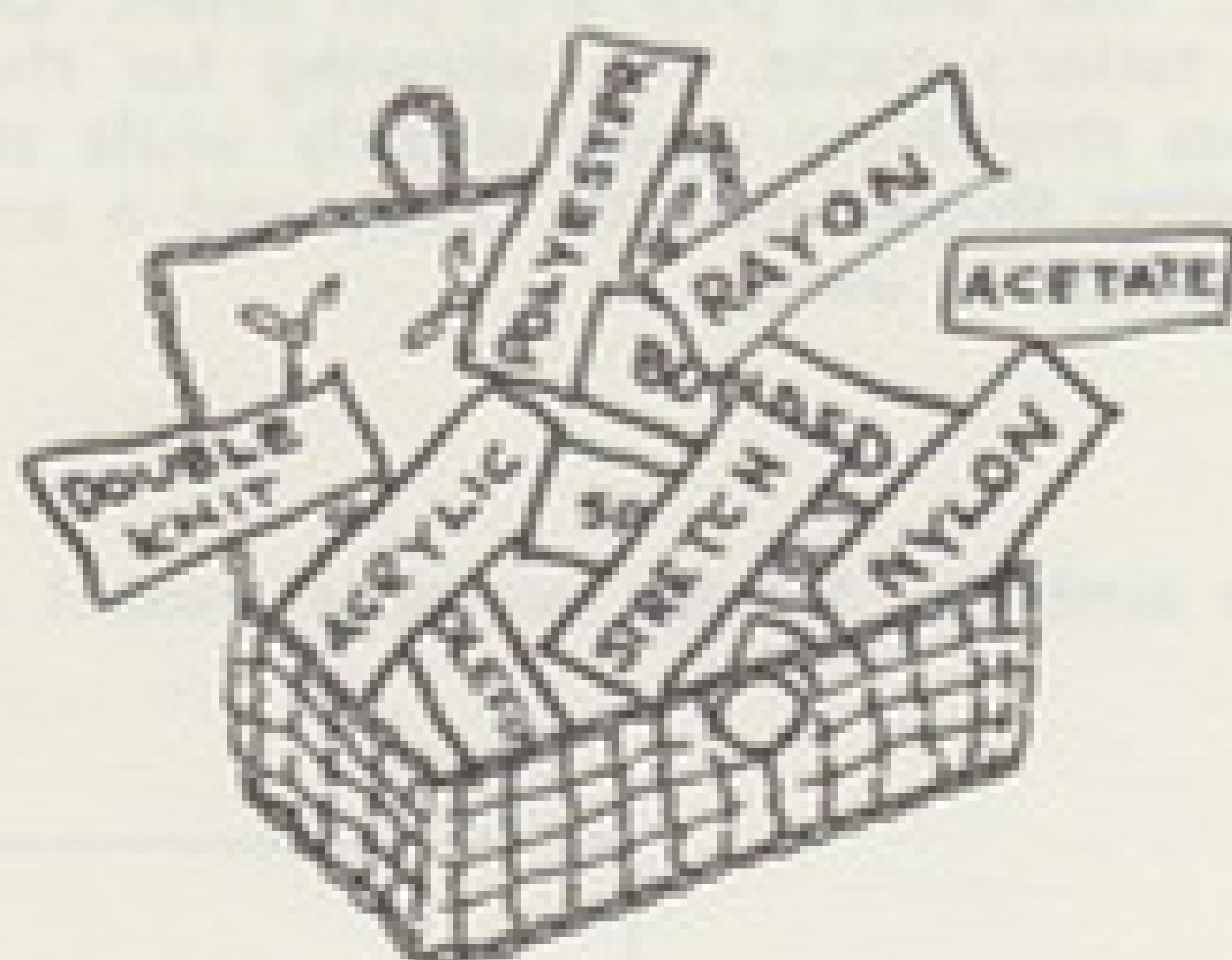
FABRICS

There was a 4 - Her, Miss Reddicks
Who studies novelties and synthetics,
The bonded and knits
Were instantly hits,
You might say she was not apathetic.



FABRIC STUDY

The fabric study this year is based on synthetics and novelty fabrics — **SYNTHETICS** are those fabrics that are entirely man made. Manufacturers are continually creating new and better fibers, and, are using new processes. As a result, more pleasing fabrics can be made from the fibers already in use.



The facts about synthetic fibers can be found in Step-by-Step under the chapter headings of **Man Made Fabrics** — (Know the fabric) and **Vary the Fabric**. Be sure you read each section carefully, then fill in the blanks below.

Answers may be found in "Looking Back".

1. Avril is a Rayon fiber. It has greater crease recovery, and strength than regular rayon.
2. Polyesters (Fortrel) is a fiber that resists wrinkles and for this reason is often blended with other fibers.
3. The fiber used for bathing suits and other elastic garments is spandex.
4. The first truly man made fiber was Nylon.
Some of its characteristics are moth and mildew resistant, dimensionally strong, elastic.
5. A triacetate fiber is anel.
6. One of acetates most useful characteristics is its drapability.
7. A fabric which "pills" badly is Orlon.
8. Four fibers which are especially heat sensitive are nylon, orlon, acrylon, spandex.
9. Bonded fibers must be on grain as they cannot be straightened.
10. The lengthwise grain of a double knit runs along a lengthwise rib.
11. The main difficulty in working with crepe is that it stretch easily.
12. Pile fabrics require pattern layouts for nap fabrics.

STRETCH FABRICS

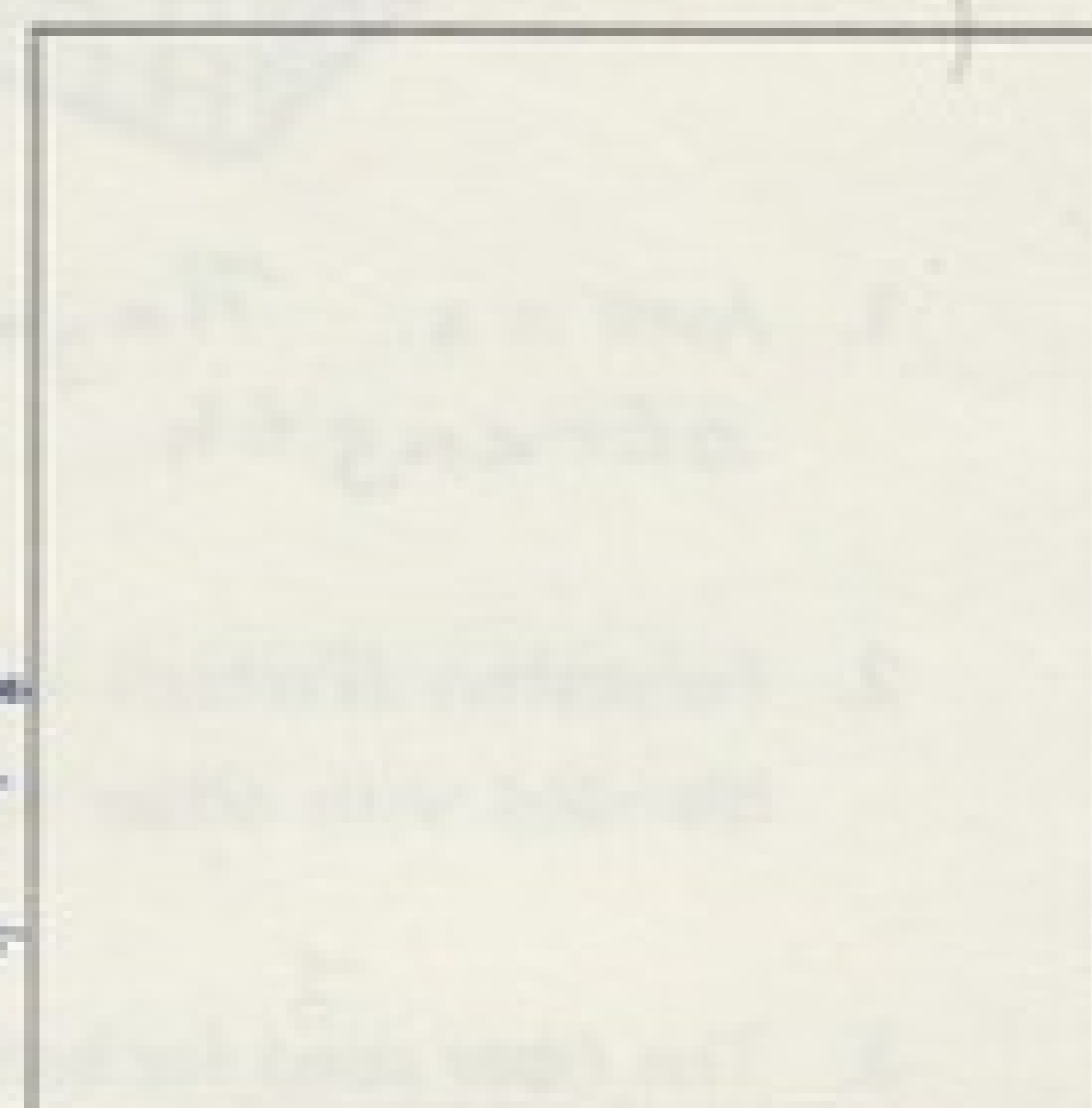
The stretch in these fabrics may be in the length (warp), across (filling) or in both directions. Before cutting, pull the fabric taut and then let it relax. Be sure to use a pattern that requires stretch running the same way as your fabric. Use sharp pins and pin often. Cut with very sharp scissors and mark with tracing wheel or tailor's tacks. Fit, allowing for the same "easing" as in other fabrics. Stitch with small stitches stretching fabric slightly while stitching and avoid heavy pressure. Taslan or mercurized cotton thread may be used, and a small zig zag stitch is most desirable. If lined, stretch linings must be used.

Fabric Collections

Now that you are familiar with some of the synthetic fabrics available, mount at least three samples below.



Fabric *Sheer Nylon*
Fiber Content
Cost / yard *\$1.59*
Laundering procedure *hand washable*
Uses *dress, childrens wear*
blouses, evening wear



Fabric
Fiber Content
Cost / yard
Laundering procedure
Uses



Fabric *Bond*
Fiber Content
Cost / yard *\$3.95*
Laundering procedure
Uses *Suits, dress*



Fabric *Nylon Tulle*
Fiber Content
Cost / yard *\$1.25 36"*
Laundering procedure *Machine Washable*
Uses *childrens clothes*
blouses

Fabric
Fiber Content
Cost / yard
Laundering procedure
Uses



FABRIC STUDY PROJECT

What — A study of the fabric selected for this year's sewing project.

Why — Here's why:

1. it will definitely help you with the sewing of the fabric because you will know how it behaves.
2. to learn how to analyse other fabrics
3. to develop an interest and a critical approach to fabrics.

How In order to accomplish the "why's" listed above, it is necessary to take a critical look at the fabric you have chosen. There are a number of sources available to help you obtain information on the fabric. Check as many as you desire.

1. District Home Economist
2. Home Economics teacher
3. Seamstress or other experienced sewers
4. Booklets
5. Articles in newspapers
6. Sales lady in fabric store
7. Pattern companies
8. Local libraries
9. Fabric manufacturer (name and address generally, available)
10. From place of purchase
11. Others.

When compiling the report on the fabric, make sure you have included the following important points:

1. properties or characteristics of the fabric
2. its uses
3. proper care, procedures
4. how it is manufactured (if possible)

A minimum of three tests will be done to help you understand and work more effectively with the fabric. The procedure and results of these will be included in your report. A few SUGGESTIONS include the following:



1. Shrinkage Test

Two samples of fabric are cut a given size. One sample is placed in enough warm water to cover it. Let stand for an hour, remove and let dry. The other sample is not exposed to water.

Compare the size of the samples, make observations and draw conclusions.

2. Resistance to fading

Two samples of fabric are cut a given size. One sample is placed in a darkened area so that it is not exposed to sunlight. The other sample is placed in an area exposed to the sun for a given length of time (e.g. - two weeks). Compare colour of samples at end of time period. Make observations, and draw conclusions.

3. Appropriate seam finish

A number of different seam finishes are applied. The fabrics are then subjected to treatment similar to normal use. Compare results and draw conclusions.

4. Appropriate stitch length

A number of different stitch/inches should be applied. Compare results and draw conclusions.

5. Linings

Determine whether the fabric requires lining or not. If so, what kind of lining would be appropriate? Experiment with different types. What would be the most appropriate way of applying the lining.

6. Underlining (see No. 5)

7. Proper laundering procedure

Four samples of a given uniform size are required. One sample will be dry cleaned, one sample washed by hand, one sample washed in a machine, and one sample isn't touched. Compare results and draw conclusions.

8. Use your own imagination to derive any test you wish to perform.

Conclude the study with a brief summary.

This report will be displayed at Achievement Day. The method of displaying will be left to you. A few suggestions may be:

1. include it in a separate book to be displayed adjacent to the project book.
2. display it on convenient size poster(s)
3. include it directly in the project book.

Fourth Year 1969

VELVET

I choose for my project material, this year, velvet. There are many kinds of velvet. Some are: cotton, rayon, nylon, silk and a combination of these fabrics. Silk velvet was the first velvet. The velvet which I chose was a rayon velvet.

Velvet is a nap-fabric with a short, soft pile surface. The velvet, being a nap-fabric, the pattern must be cut in one direction only. All pieces should be cut with the nap running up toward the top of garment. The pattern should be simple avoiding top stitching if possible.

When cutting facings for the garment they should be taffeta or some lining fabric. If buttonholes are to be sewn be sure to reinforce the buttonholes with interfacing. Also the straight pins should be sharp so not to mark the fabric.

The tension should be loose to prevent puckering when sewing. Minimum pressure of the pressure foot prevents marking the fabric. Seams should be overcast or bound with chiffon or net.

Pressing Ironing should be done with a steam iron. Only press on the wrong side of the fabric. Steaming the velvet occasionally keeps the nap crisp and the color bright.

*Fabric study should
have been more detailed*

VELVET

1. Appropriate Seam Finishings

Net

This was used on the hem this prevents the material from raveling

Over Casting

This type of seam finishing prevent the material from raveling and fraying

2. Appropriate Stitch Length

15 stitches per inch

*the material did not sew right
it left marks,*

10 stitches per inch

with 10 stitches the velvet lay flat

3 Lining

Velvet should always lined especially the skirt of the dress which you are making. The lining should be of nylon but not of the velvet itself. The lining prevents the velvet from moving up as you walk.

1.

2.

Fabric Information

SECTION II

Did you know that fabrics have a personality all their own? Some are soft and clinging, others crisp and stiff, still others rough and sturdy. Getting to know a fabric's character will be one of your first steps in choosing the right material for the pattern design you have in mind. You should remember that fabrics, like people, behave better if they are doing what they like to do!

Before you can understand fabrics you must become acquainted with their beginnings.

FIBRE:

A fibre is the beginning of all fabrics and is simply a fine, hair-like strand. It can be a 'natural' fibre, such as wool, cotton, silk or linen. Or it can be a man-made or synthetic fibre such as acetate, arnel, nylon or terylene. Before any fabric can be woven or knitted, the fibre must first be made into yarn.

YARN:

A yarn is usually twisted out of many fibres to give it body and strength for weaving.

FABRIC:

The numerous fabrics available today are the result of the weaving of different types of yarn. Not only does the yarn determine the characteristic of the fabric but so does the method of weaving used.

NATURAL FIBRES:

Natural fibres are those which result from processing materials available in nature.

Fibre	Source	Characteristics	Uses
Cotton	Lint around the seed pod of a cotton plant.	Versatile, very absorbent, strong, durable. Blends well with other fabrics. Cool, soft, smooth, can be finished so it is crease resistant. Retains whiteness. Easily laundered.	Dresses, suits, lingerie, blouses, linings, sheets, children's wear, men's shirts, work clothes, socks, sweaters, thread, home furnishings.
Linen	Flax fibres	Strong, cool, absorbent. Can be blended with rayon, silk, cotton, and wool. Lustrous, resists soil. Creases unless specially treated.	Dresses, suits, household linens, slip covers, draperies.
Silk	Cocoon of the silkworm	Blends well with fibres. Lustrous, strong, resilient. Drapes well, absorbs dye well.	Dresses, suits, shirts, blouses, stockings, lingerie, thread.
Wool	Sheep	Warm, absorbent, elastic, resilient. Sheds wrinkles, dyes well, medium strength.	Wearing apparel, yarn, home furnishings.

Additional Facts to Remember About:

A. Cotton

1. In the manufacture of cotton, the long fibres are separated from the shorter ones. The long fibres are combed and carded and are made into the best quality fabrics. The shorter ones are only carded and the resulting yarn is fuzzier and less durable.

Note: **CARDING** — Individual fibres are straightened and made somewhat parallel by passing the fibres between two cylinders covered with a heavy fabric embedded with many specially bent wires. There is no sorting of long and short fibres.

COMBING — removes the short fibres and places the rest more nearly parallel. The fibres that remain are longer and uniform in length. This process adds to the cost of the fabric but improves its fineness, strength, uniformity, smoothness and lustre.

2. Thread count is also used as a sign of quality. The higher the number of threads per inch the better the quality.

3. Test the material for slippage by holding a corner of material between your fingers and pulling to see if the threads slip. If they do, the fabric will not wear long. Slippage can be reduced by choosing a loose fitting pattern for the material that tends to pull out.

4. The shopper can check for heavy sizing and starching, simply by rubbing the material between fingers. Sizing will rub out and leave a limp material. It will also wash out completely.

5. Mercerizing is a process applied to the higher grade cottons to increase the lustre and absorbency.

6. Look for labels stating that the fabric is colorfast to washing and sunlight, and that it has been preshrunk.

B. Linens

1. Look for firm, fairly even weaves.

2. Learn to recognize linen-textured cottons and rayons.

3. Look for labels stating the linen has been treated to be resistant to wrinkling, shrinking, fading, stretching and mildew.

C. Silk

1. Care must be taken in the selection of silk because the fabric is often given more body by adding metallic weighting. In excessive amounts this will cut down on the wear because weighting will cause the silk to split.

To test for weighting, burn a small piece of silk. If the silk is unweighted (pure dye silk or pure silk) it will burn leaving an ash of small black balls. If there is weighting present the fabric will smoulder, leaving an ash the same shape as the original piece of fabric.

2. Check labels to see if the silk is crease resistant, or resistant to perspiration and other stains.

D. Wool

1. High quality woolens are lustrous, soft and springy.

2. Worsteds are made from the long fibres and are smooth, firmly woven fabrics.

3. Woolens which are made from the loosely twisted, shorter yarns are softer and fuzzier.

4. Good quality woolens will not show wrinkles when crushed in your hand, so be sure to test it before buying.

5. To determine if your fabric is all wool, boil a small piece in a lye solution for fifteen minutes. Anything remaining will not be wool fibres.

SYNTHETIC FIBRES:

All man-made fibres are thermoplastic (will melt with sufficient heat) and are moth, mildew, and shrink resistant. Most of them are stronger than the natural fibres.

Synthetics are found in many different forms, some filaments are cut short and crimped to resemble wool and some (such as satin and taffeta) are used in the long filaments.

Note: 'Filament' yarn is made of many long strands of fibre, which are twisted together making the yarn more versatile. Silk is the only natural fibre that comes in a filament form.

Fibre	Characteristics	Uses
Dynel (also Verel)	High bulking power and resilience Resistant to chemicals, does not burn Shrink and stretch resistant Good wrinkle recovery Tendency to pill Light weight and warm (wool-like) Strong	Wearing apparel, home furnishings, blankets, rugs, drapes
Lyera	Excellent elasticity Light in weight Strong Resists abrasion Resistant to body oils, chemicals, perspiration, cosmetic oils Dyes easily	Foundation garments, Bathing suits
Nylon (also Antron)	Light weight Superior strength and elasticity High resistance to abrasion Dyes easily Deteriorates in the sun Resists alkali but sensitive to some strong acids Pills White picks up color easily Does not absorb moisture, dries quickly Shrink resistant	Lingerie, hosiery, sweaters, dresses, wind and rain wear, upholstery, carpets, thread, yarn (Blends well with both natural and synthetic fabrics)
Orlon (also Acrilan and Creslan)	Has warmth and bulk Light in weight Strong High resistance to chemicals Soft, luxurious touch Electrostatic High resistance to sun and atmospheric conditions Wrinkle resistant Retains size and shape	Outer wearing apparel, skirts, blouses, dresses, coats, curtains, blankets, carpets, upholstery, yarn
Terylene (also Dacron)	Resists abrasion Wrinkle resistant wet or dry Pleats can be heat set permanently Napped surface pills Superior strength (three times as strong as wool) High resistance to acids and oxidizing agents	Wearing apparel, curtains, awnings, pillows, rainwear, sewing thread
Viscose Rayon (also Coloray and Fortisan)	Medium strength Absorbent, dyes easily Weak when wet Versatile—can be bright or dull, straight or crimped Wrinkles easily Blends well Inexpensive	Blouses, lingerie, summer suitings, carpets, draperies, table linens.

Fibre	Characteristics	Uses
Acetate (also Celaperm and Chromspun)	Medium strength Soft, luxuriant, smooth Drapes well Dull to lustrous Low in absorbency Shrink resistant Good crease retention	Wearing apparel, blankets, drapes, upholstery.
Arnel (also Trilan)	Permanent pleats Durable crease retention Shrink and stretch resistant Will not pill Retains original shape after washing Creases made by sitting difficult to iron out Packing wrinkles hang out.	Wearing apparel, drapes, tricot, knits, carpets

BLENDING:

All man-made fibres can be blended with wool, cotton, linen, silk or other man-made ones. The result may be a fabric that has more soil resistance, shrinkage resistance, greater resistance to wear and tear generally, or that is better adapted to its particular purpose.

The percentage of each fibre in the fabric should be known since the expected result will depend mainly on the predominant fibre in the blend. In the application of heat, treat according

to the care required for the most delicate fibre in the blend.

When selecting and caring for your garments, consider the predominant fibre present and read label instructions carefully. Usually 65% or more of a synthetic fibre will give a fabric advantages of wash and wear, pleat and shape retention in laundering, while 20% may appreciably increase wear life and assist in shrinkage control. Under 10% can give novel color and pattern effects.

SYNTHETIC FIBERS				
Fiber	Blend	Properties	Care	Notes
Acrylic	65-95%	Washable, wrinkle-resistant, colorfast	Machine wash, tumble dry	Good for everyday wear
Nylon	10-65%	Strong, durable, wrinkle-resistant	Machine wash, hang to dry	Good for activewear
Polyester	10-65%	Wrinkle-resistant, colorfast	Machine wash, tumble dry	Good for dress shirts
Spandex	1-10%	Stretchable, comfortable	Machine wash, hang to dry	Good for activewear
Wool	10-65%	Wrinkle-resistant, colorfast	Machine wash, hang to dry	Good for dress shirts
Cotton	10-65%	Wrinkle-resistant, colorfast	Machine wash, tumble dry	Good for everyday wear
Linen	10-65%	Wrinkle-resistant, colorfast	Machine wash, hang to dry	Good for dress shirts
Silk	10-65%	Wrinkle-resistant, colorfast	Machine wash, hang to dry	Good for dress shirts

NEEDLE AND THREAD CHART **NATURAL FABRICS**

FABRIC

Sheer and Very Sheer	Medium	Medium Heavy	Heavy	Very Heavy
Organdy, volles, dotted swiss, sheer crepe, marquisette, net, lawn, dimity, pure silk, batiste, chiffon, ninon	poplin, bengaline, shantung, wool crepe, wool flannel, linen, faille, gingham, pique, broadcloth, chambray, percale, cretonne, chintz, wool jersey, taffeta	terry cloth, burlap, suiting, denim, corduroy, quilted, fabrics, felt, velvet, cotton, velveteen, linen, crash, gabardine, twill, heavy muslin	upholstery fabrics, sailcloth, dungaree ticking, coating, demin	coat fabric, rug bindings, duck, canvas, awning cloth, tarpaulin
Needles 9 - 11	14	14	16 - 18	19
Thread 80 - 100 cotton 0 - 000 silk	50 - 80 cotton A - B silk	Heavy duty mercerized 30 - 50 cotton C - silk	Heavy duty mercerized 30 - 40 cotton	40 - 60 linen 20 - 24 cotton D - silk
Stitches Per Inch 15 - 20	12 - 16	10	8	6

SYNTHETIC FABRICS

Nylon net, organdy, chiffon, nylon sheers, shirting or madras types, thin taffeta, shantung, tricot	Crepes, chambray, velvet, linen, firm shantung, surah	Coatings, suitings, corduroy types	Heavy coating	plastics
Needles 9 - 11	11 - 14	14 - 16	16	11
Thread Terylene nylon	fine mercerized nylon and terylene	mercerized terylene and nylon	heavy duty mercerized terylene and nylon	nylon mercerized cotton
Stitches Per Inch 16	12 - 15	10 - 12	8	10

FABRIC

THIRD YEAR

APRIL



BONDED

66" wide \$3.95 per yard
day clean
suits dress



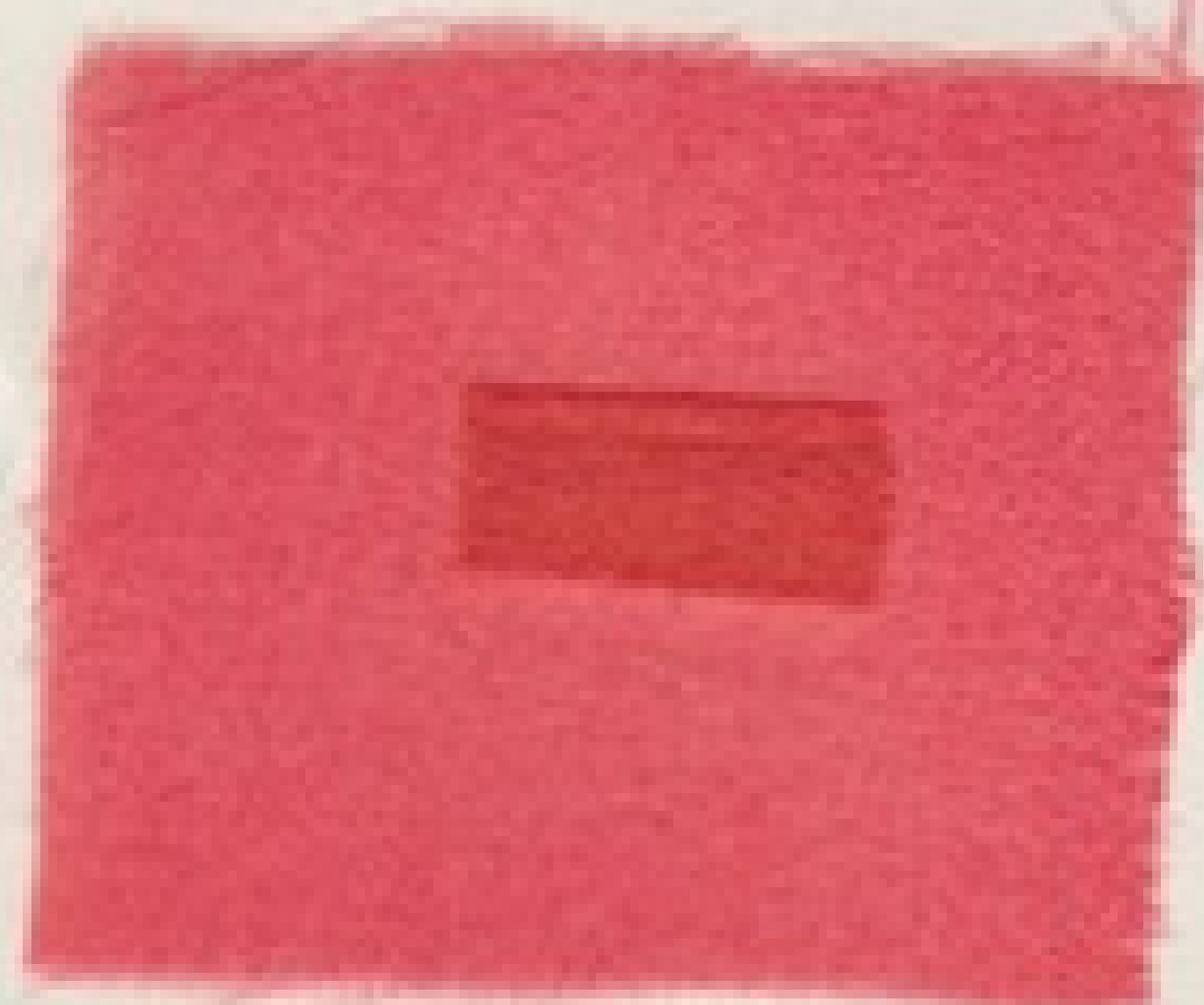
PRINTED DECAW

44" wide 2.69
handwashable
dresses, blouse
easy care for



FORTREL

66" wide \$1.11 per yard
Machine Washable, drip dry
skirt, dress, suits



SHEER NYLON

36" wide \$1.59 yd.
hand washable
dress, children wear, blouse
evening dress

**You're so smart to choose
the lasting, carefree beauty of**

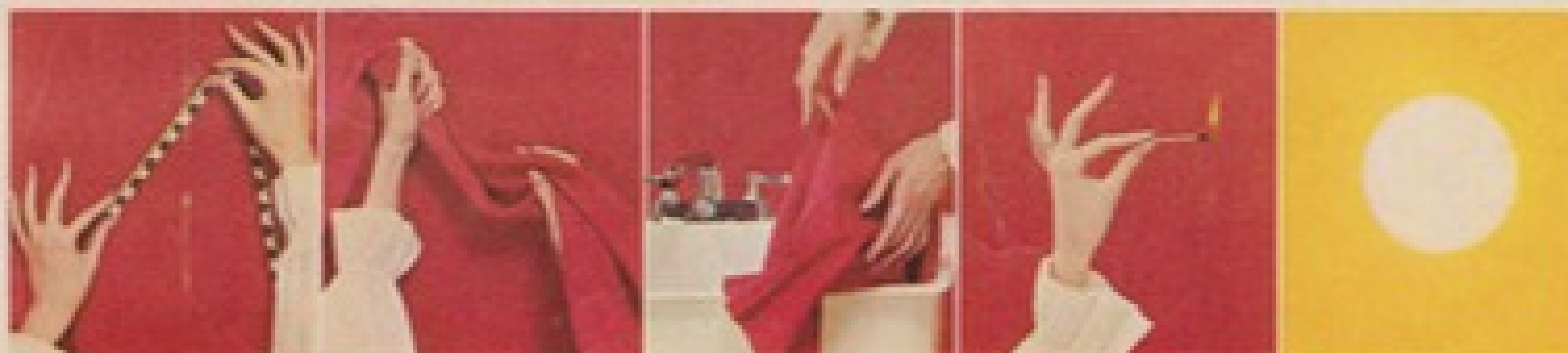
Jan 6 1968
Third year



Because Fiberglas® curtains and draperies are ALL fashion . . . ALL pleasure . . . with NONE of the work or bother. They launder and dry so easily (follow the easy instructions on the back of this insert) and perform beautifully because they are made of Fiberglas.



**The ONLY
Window
Treatment
That's...**



SHRINK PROOF

WRINKLE PROOF

WASHABLE

FIRESAFE

SUNSAFE

RN 14257

72X54

**#65-LIGHT
FEDERAL/GOLD**

19562

NO IRONING EVER

***100% glass**

*Fiberglas is Owens-Corning's trademark

EASY, EASY CARE INSTRUCTIONS...

Your



curtains and draperies will last and last—
Here's all you need to know about
caring for these lovely fabrics:

1. **HAND WASH** by dipping gently in warm water. Use any mild soap.
2. **RINSE** thoroughly in clear, warm water. Squeeze gently to remove excess water.
3. **DRY** draperies and curtains by hanging them over a shower rod.
4. **REHANG** while still damp. Smooth hems and let draperies and curtains dry naturally.

REMEMBER...

Hang fabrics so that they clear ceiling, floor, window projections — not against rough edges where they will be constantly rubbed, hit or handled. Do not dry clean or iron. Do not use washing machine or dryer. Just hand washing these fine fabrics keeps them beautiful since dirt cannot penetrate the glass fiber yarns.

DON'T IRON AND DON'T DRY CLEAN!

...these window fabrics are woven of
100% Fiberglas* yarns

May 2, 1968
April
Third year

EASY-CARE
INSTRUCTIONS
FOR

Fiberglas[®] FABRICS

Fiberglas fabrics never shrink, stretch or sag so you can hang them accurately right from the start



1 Hang floor-length draperies one inch above floor for most attractive appearance.



2 Hang free from ceiling, valance box and curtain rails so that drapes fall into deep, full folds.

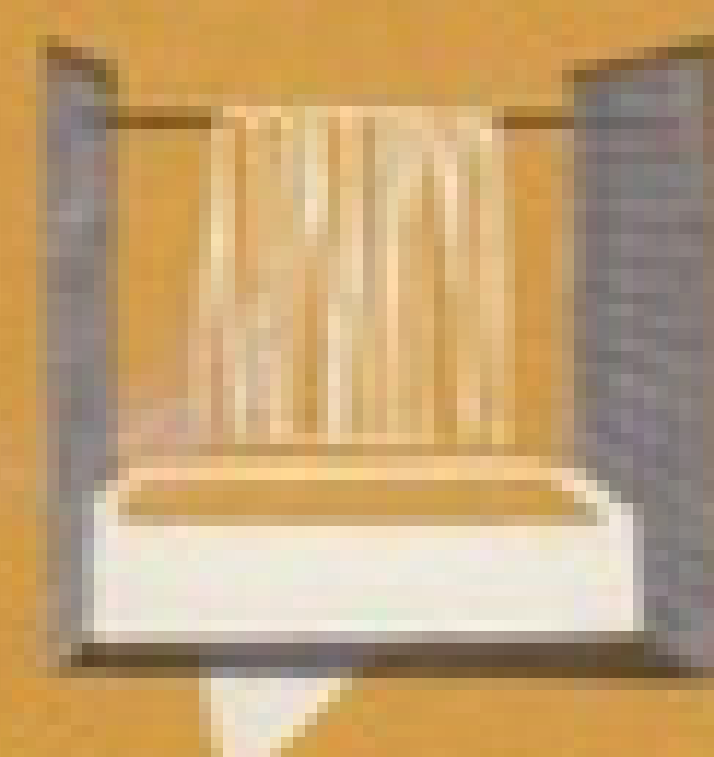


3 Hang free of furniture, window sills and radiators so that graceful lines are not distorted.

Fiberglas draperies never, ever need ironing (not even a touch-up!) and wash as easily as your table crystal



1 Remove all hooks. Hand wash in warm water with mild soap. Fine glass fibers don't absorb dirt so there's no need to rub! Rinse thoroughly; gently press out excess water.



2 Drip-dry your Fiberglas draperies over bathroom shower rail, plastic clothesline or wooden clothes rack. Pat with a soft bath towel to remove surface moisture. Do not use clothespins.



3 Hang while damp... Fiberglas fabrics do not soak up water so you can hang them the same day. Shake draperies, smooth hems and seams, and let them dry naturally at the window.

IMPORTANT: If you prefer not to wash your Fiberglas draperies at home, instruct your cleaning establishment to launder them—not dry-clean. Do not machine wash, tumble or spin-dry.

A CANADIAN FIBERGLAS FABRIC
BY *Riverdale* TOWN HOUSE

© E. M. King



Fabric Samples

Mar. 31 1967
Second Year



Camel Hair
56 in wide
14.95 a yard
suits, coats
Dry clean



Viscose Crêpe
36 in wide
12.9 yd
dress suits
hand washable



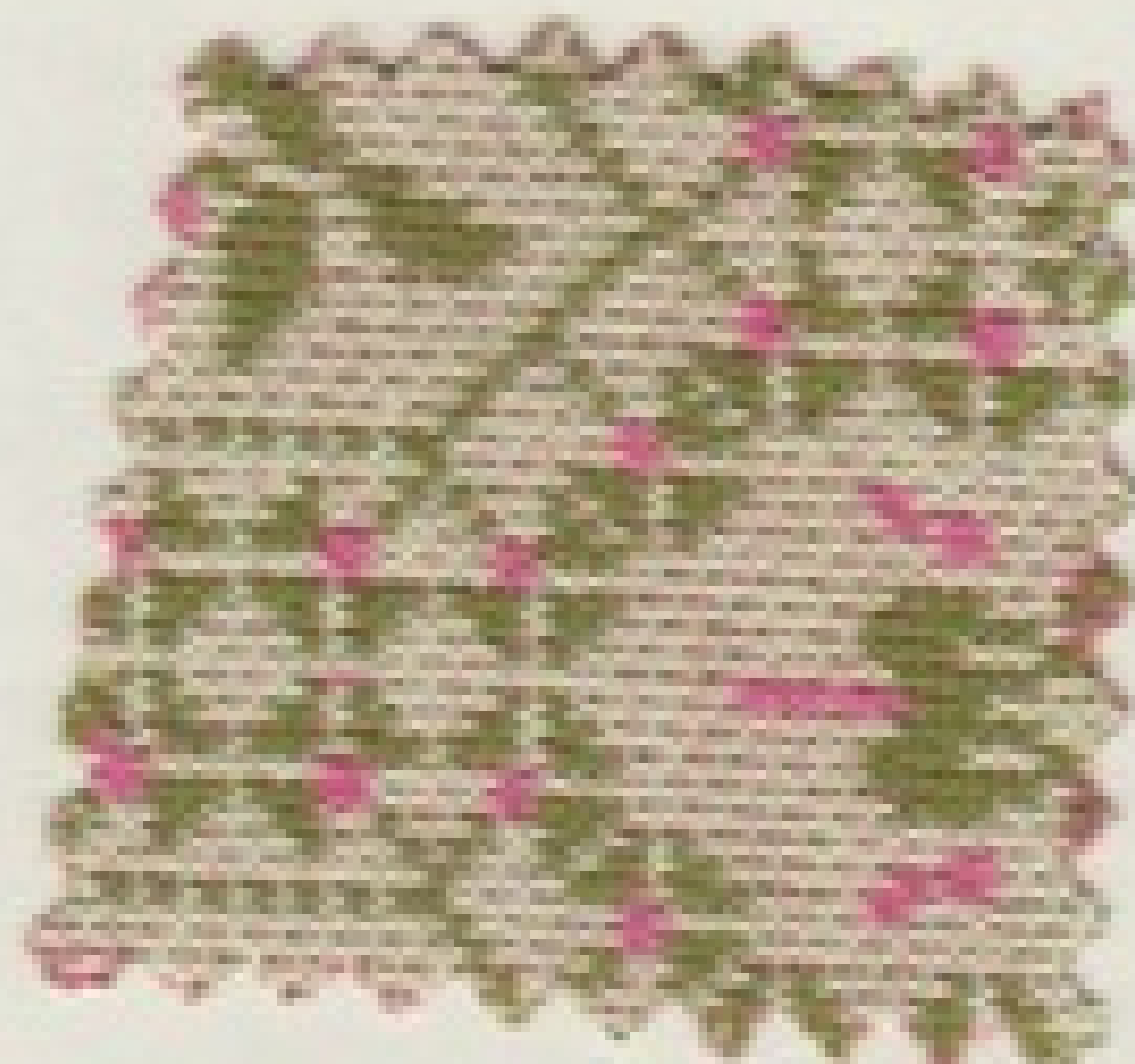
Italian Cotton
36 in yd
2.95 yd
coats dress
hand washable
dry clean



Nylon
Knit Jersey
36 in wide
1.25 yd
children's clothes
blouses
machine washable



Arnel and Cotton
~~Fine Alpaca Flannel~~
58 in wide
\$1.99 yd
dresses
children's clothes
washable



Cotton Knit
36 in wide
3.59 yd
dresses suit
dry clean
hand washable



Millium Rayon Satin
54 in wide
\$1.98 yd
lining for coats, jackets



Rayon Lining
44 in wide
69 in
lining for dress

SECTION III

FABRIC INFORMATION

A knowledge of the properties of a fabric is needed in order to make a wise selection and know what to expect of the completed garment. Girls in the first year clothing project are required to work with cottons.

Cotton serves many purposes since it is strong, cool, comfortably absorbent and easy to launder. It is available in a large assortment of fast colors. Finishes such as wrinkle resistance, water repellancy, and shrinkage control increase the usefulness of the fabric.

It is important to realize that cotton material may be purchased in many weights, weaves and finishes. Club members should be familiar and able to identify the different types of cotton materials.

Batiste—a sheer fabric resembling nainsook, only finer with a lengthwise streak—given a mercerized finish.

Birdseye—cotton with a small geometric pattern that has a centre dot resembling a bird's eye. The filling yarns are heavier and more loosely twisted to make the material more absorbent.

Broadcloth—a tightly and plain woven lustrous cloth with a cross-wise fine rib.

Cambrie—soft, white, closely woven cotton calendered on right side with a slight gloss.

Canton Flannel—heavy, warm, cotton material, strong and absorbent with a twilled surface and a long soft nap on the back.

Canvas—cotton or linen fabric with an even weave that is heavy and firm.

Chambray—a plain woven fabric with colored warp and white filling that gives a mottled colored surface.

Chintz—Glazed cotton fabric often printed with gay figures and large flower designs.

Crinkle Crepe (Plisse)—thin fabric with puckered stripes or patterns or all over blistery effect obtained by printing part of the surface with resist and then passing fabric through caustic soda causing untreated fabric to shrink.

Corduroy—durable cotton cut-pile fabric woven with either a wide or narrow wale—either a plain or twill weave.

Cretonne—drapery and slip cover fabric similar to unglazed chintz.

Crinoline—Highly sized stiff fabric.

Denim—firm, twill-weave, cotton fabric—often has whitish tinge by using white filling yarns with colored warp yarns.

Dimity—corded, striped or checked sheer cotton fabric—corded effect is made by weaving two, three or more threads together.

Dotted Swiss—sheer crisp cotton fabric with either lappet or swivel dots either colored or white.

Flannelette—lighter cotton flannels napped on either one side or both and often printed.

Gabardine—tightly woven steep twilled material—distinguished by a marked diagonal raised weave on right side. Can be cotton, wool, etc.

Gingham—yarn dyed plain weave fabric woven in stripes, plaids or checks.

Huck—toweling fabric with a rough surface made by using heavy filling yarns.

Indian Head—Plain woven cotton fabric preshrunk.

Kriskay—an embossed fabric treated with a resin finish.

Lawn—light thin cotton material.

Linene—cotton fabric with linen like finish.

Marquisette—light weight open mesh fabric in gauze or lino weave.

Nainsook—fine, soft cotton fabric with a plain weave. Better grades have a polished finish on one side.

Organdy—very thin, transparent, stiff and wiry cotton muslin.

Pique—fabric with raised cords or welts known as wales.

Poplin—durable fabric in plain weave with fine cross ribs made by having the warp thread finer than the filling threads.

Print—plain weave material with design printed on it.

Rep or Repp—Similar to poplin but heavier, with a more distinctive crosswise rib.

Sateen—fabric in a satin weave usually mercerized.

Seersucker—lightweight fabric with crinkled stripes made by weaving some of the warp threads slack and others tight.

Terry—fabric covered with loops on one or both sides.

Velveteen—fabric with short close fitting pile made to look like velvet.

Voile—fine sheer fabric.

Finishes Applied to Cotton

Additional properties may be added to fabric by the addition of certain finishes. Be sure to read the labels coming with your garments or material and follow instructions. Good labels state the contents of the material, finishes applied, laundry and care of garments.

Bellmanized—trade name for a starchless process which imparts lasting crispness to sheer cottons.

Colorfast—fabrics of sufficient color retention so that no noticeable change in shade takes place during the normal life of the garment.

Calendering—a finishing process for fabrics producing a flat shiny smooth surface. This surface is not permanent.

Crease Resistant—term used to describe chemically treated fabrics that will resist and recover from wrinkling in much the same way as wool does naturally.

Embossing—process of pressing a raised design into a fabric by passing the fabric through hot engraved rollers.

Everglaze—a patented resin impregnation process applied to cottons which produces a hard glaze durable to repeated launderings and dry cleanings and stabilizes the fabric to a guaranteed shrinkage of less than 2%.

Glazing—fabrics treated with starch, glue, paraffin or shellac and run through a hot friction roller to give them a smooth high polish.

Mercerizing—a treatment using caustic soda at low temperature which makes cottons more lustrous, more absorbent and more susceptible to dye.

Preshrunk—term used to describe fabrics or garments which have been given the shrinking process before being put on the market.

Sanforized—trademark. Garments labelled thus conform to shrinkage requirements of the owner and will not shrink more than 1% in either length or width according to standard government tests.

Spot and Stain Resistant—fabrics which have been treated to resist stains.

Sunfast—dyed fabrics which will not fade under normal exposure to sunlight or under standard tests.

Tebilized—trademark applied by owners to goods which conform to specified standards of crease resistance and quality established by the trade mark owner.

Grain—is the material's true direction, either lengthwise or crosswise determined by following a single thread either of the warp or weft.

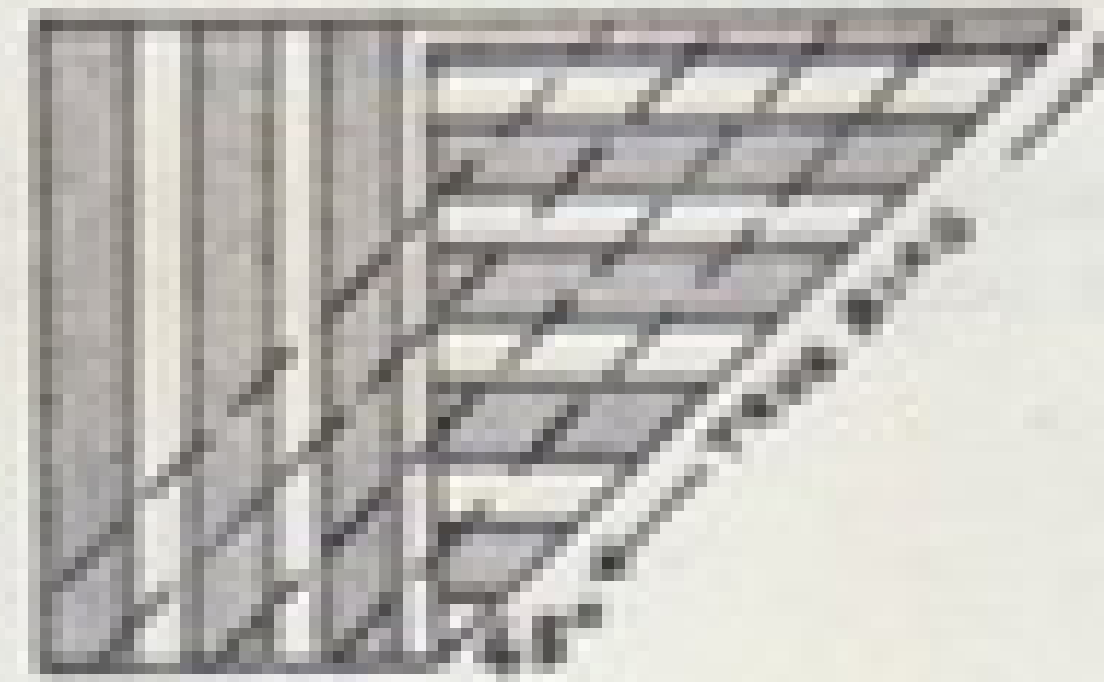
Warp and Weft—warp yarns are the ones put on the loom before weaving which run lengthwise. The filling or weft yarns interlace the warp yarns at right angles and run crosswise.

Selvage—a reinforced edge of a cloth woven by the filling or weft threads which bind in the warp threads at either side.

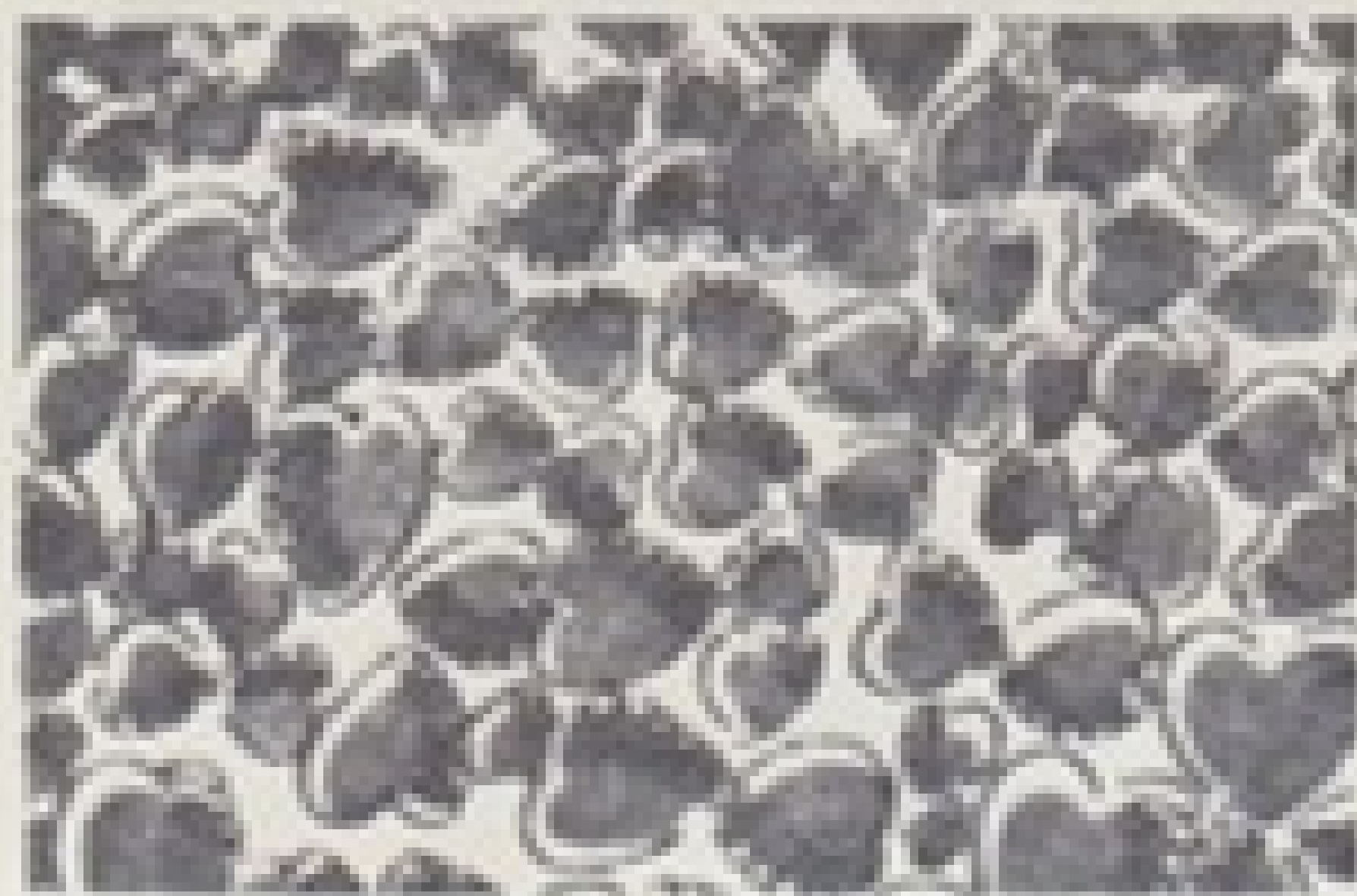
Straight of Goods—the lengthwise direction parallel to the selvage.

Bias—any diagonal direction of fabric. True bias is a line at a 45-degree angle to the lengthwise and crosswise threads. It is the most flexible.

Straightening Fabric—check your material before cutting to see if the crosswise threads are at right angles to the lengthwise threads. If they are not the finished garment will not hang the same on the left and right sides of the centre line and will tend to twist.



GOOD DESIGN



Stylized heart shapes. The tendency to be crowded is saved by the use of strong value contrast and clean-cut edges.



Definite rhythm with well-organized spacing. Small designs are good for small articles and petite people.



Interesting abstract design with well-organized space relationship, using dark and light colors.

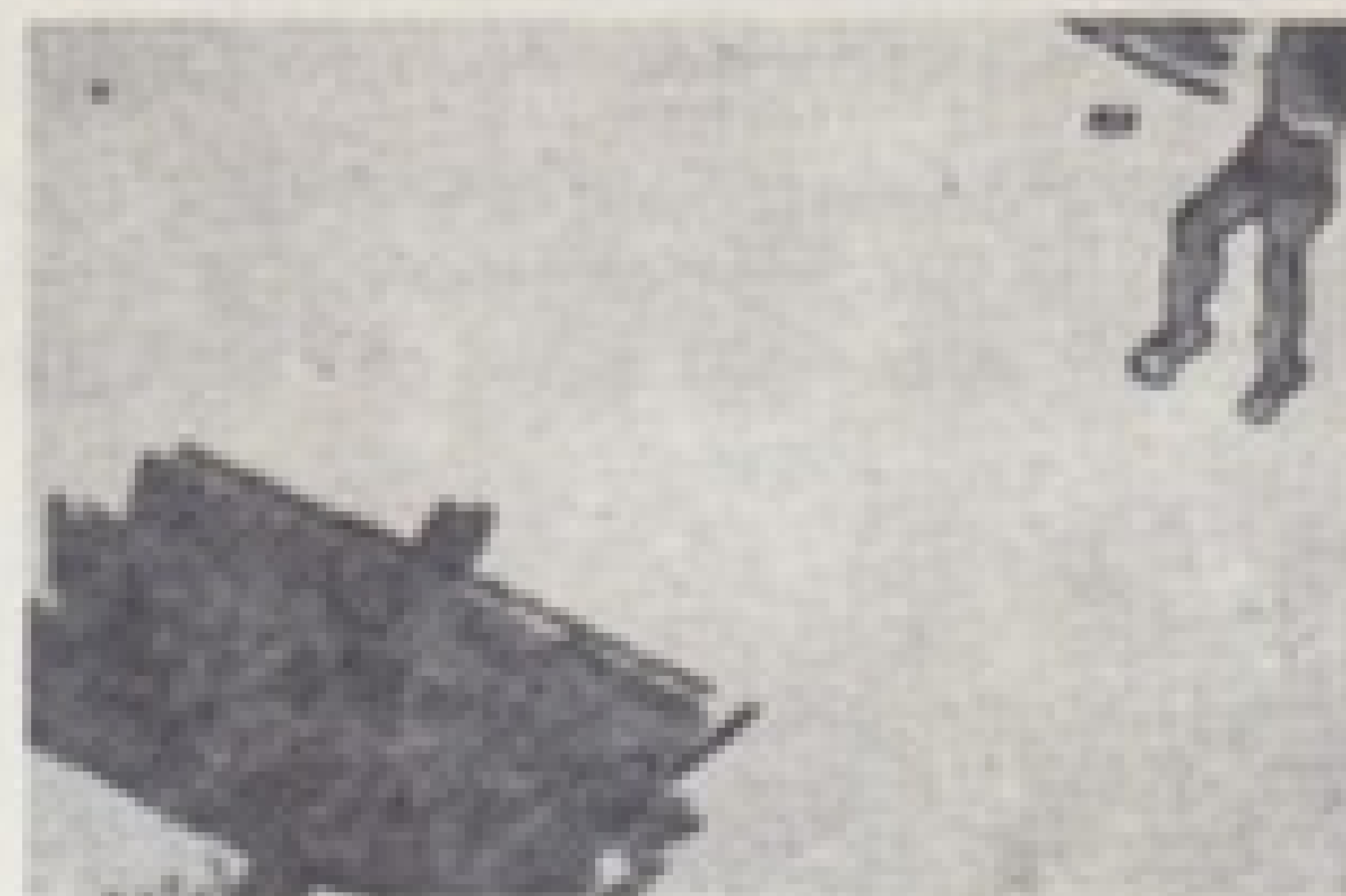


Well-defined conventionalized floral design. No crowding but close relation of motifs.



All-over geometric design. Abstract figures are neat and orderly.

POOR DESIGN



Avoid pictorial ideas imitating photographs. Choose such ideas treated in a highly abstract, conventionalized or stylized manner.



Pattern may appeal to a child, yet the pattern is spaced too far apart to have rhythm.



Scattered, naturalistic motifs unrelated to the background.



Naturalistic pink roses placed without thought on a plain background is poor design, but placed on properly spaced stripes may be in good design.



Naturalistic, animated design detracts from the style of the garment or article.

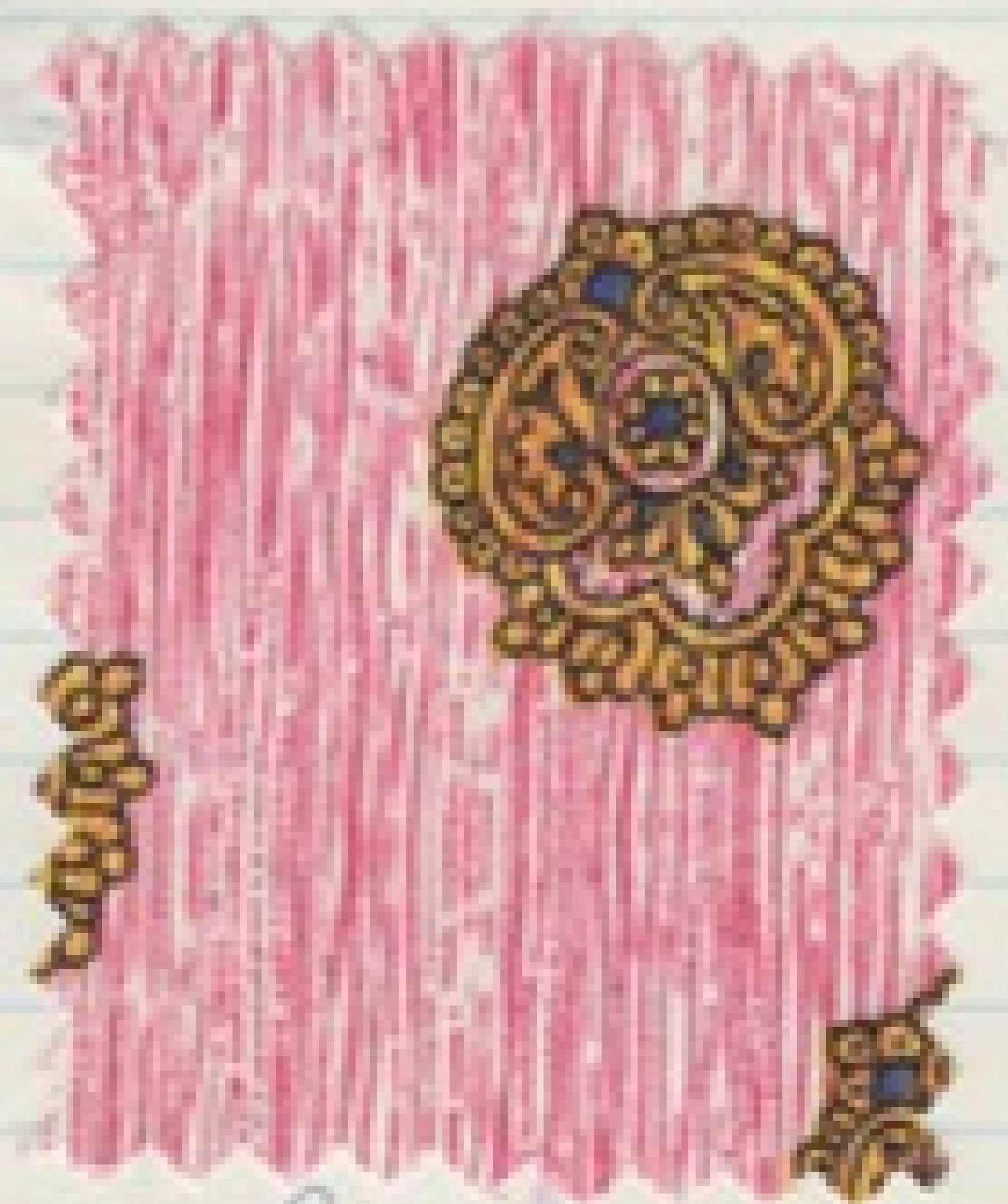
FABRIC



Pinkish Cotton
89¢ yd. 36 wide
machine washable
sports wear



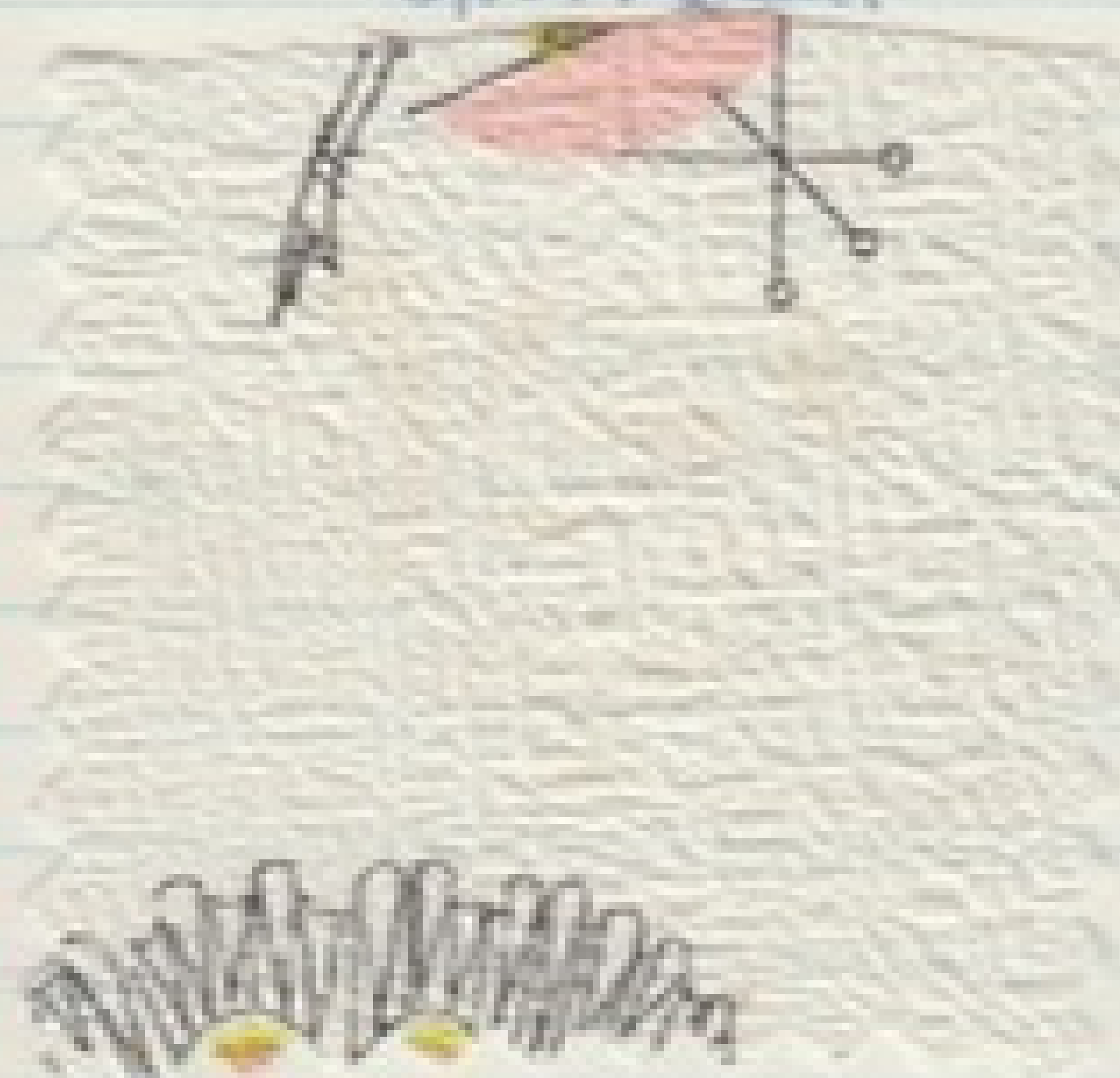
Solir Succer
1.29 48 in
washable little ironing
sportswear



Popin
3.50 yd. 51 in wide
washable
used suits



Cotton Pique K
machine washable
used for blouses
96¢ per yard



Willo-Wisp
Machine washable
Used for pyjamas and
childrens clothing



Demina
drip dry color fast
little or



Flanette
Machine washable
used for pyjamas



Cotton Broad cloth



Cotton Velveteen
Dry clean
used for suits shirts
\$1.98 per yard

Easton
1965-1966

Fabric



No. 25 of a Series

FABRIC FOIBLES

by
MARY HUMPHRIES
Fabric Consultant



FUR-LIKE FABRIC COATS NEED A CLOSE LOOK

BEAUTY AND THE BEAST have been a fashion combination for centuries; women know that furs not only look beautiful but are warm to wear in winter. Warmth in clothing is provided when the fabric structure and garment construction prevent loss of body heat. A layer of still air is one of the best insulators, and fur provides this, as well as a windbreak in the skin. Of course, if we were to put function before fashion as the Eskimos do, we would wear furs with the skin side out and the fur in, to make best use of these dual features!

FUR-LIKE FABRICS. We are familiar by now with fur-like pile fabrics, and after some years of development, these do often closely resemble natural fur. The fibres most often used in the pile are acrylics or modacrylics, which have the advantage of giving warmth with less weight than other suitable fibres. They are

also resilient enough to maintain the thick structure on which insulating depends. In theory, the deepest pile would be warmest, but these fibres can mat in wear, especially at collar, cuffs and pockets, and if this matting is severe it cannot be corrected in cleaning. So it would be wise not to choose the most luxuriously long pile if you will be giving the coat steady wear.

RESTORATION IN TIME. If you have been wearing a fur-like fabric coat this winter, you should check regularly to see if matting is developing, even if the colour is deep enough that the coat does not look soiled. These beautiful fabrics can be very satisfactorily dry cleaned, but only by an expert Dry Cleaner, and should be turned over to him before severe matting has developed. Don't gamble with a valuable coat by neglecting regular cleaning.

R 2/21/66

No. 28 of a Series

FABRIC FOIBLES

by
MARY HUMPHRIES
Fabric Consultant



THE 'WET LOOK' IN RAINWEAR

A SMOOTH GLOSSY SURFACE on fabrics provides a fashion interest this season called the "wet look". Coatings are applied to a wide variety of fabrics: silk, nylon, cottons including Modras and denim, polyester/cotton blends and acetate blends. The surface may be left very smooth, or may be given a graining like leather or reptile skin. These coatings also impart water repellency that is close to waterproofness, and so long as the coating remains intact, this repellency is not reduced in cleaning.

DR. JEKYLL AND MR. HYDE. There are two types of coating used, very different one from the other. One is a vinyl, and most of us know by now that this type must NOT be dry cleaned. Solvents remove the plasticizer that keeps the fabric supple, and once material has become stiff it cannot be restored. These are the coated materials that are recommended to be cleaned with a damp cloth. If there is any fabric sewn

into the garment with them that will not stand wet cleaning, you can have an unserviceable garment - one that cannot be satisfactorily cleaned by any method! The newer coating is a modified polyurethane and can be dry-cleanable. However, if the fabric under the coating shrinks in cleaning, or if the coating has not been thoroughly applied, the garment after cleaning will not be satisfactory, even if the fabric has not become stiff. So look for a label to identify this type, and give you assurance of a quality coating, tested for dry cleanability.

CHOICE OF RAINWEAR

If you intend to acquire just one coat specifically for inclement spring and fall weather, I would advise a good woven fabric all weather coat, treated with one of the durable water and stain repellents (Scotchgard or Zepel). Let your professional Dry Cleaner keep it looking smart and effectively water repellent.

R 3/21/66

No. 21 of a Series

FABRIC FOIBLES

by
MARY HUMPHRIES
Fabric Consultant
A PLUS FOR HOME SEWERS



DO IT YOURSELF

home sewing also means choose it yourself - not only the main fabric, but the "findings" - all those other items that go into the making of a garment: thread, fasteners, lining, interlining, trim. If you have experience in sewing, you know points of quality in construction that can help you in selecting ready-mades. You can examine evenness and length of stitches, finishing of seams, type of lining or stiffening. However, you cannot be sure of the quality of thread, fasteners or trim as you can when you make up the garment yourself. Here is an opportunity to have uniform high quality that you should not neglect. When you put so much work into an article, select findings that will wear and clean as the outer fabric. You can make self belts with cleanable backing, and buy or cover buttons that can be safely washed or dry cleaned, and pressed. Ribbon trim can be preshrunk, thread can be colourfast and of weight appropriate to the

fabric. Slide fasteners can be top brand makes - there is a difference. You can make sure that there is no dark interlining lurking to bleed through to lighter coloured outer fabrics, as has happened with some black buckram used in ready-made garments. Finally, you can avoid the ridiculous situation of turning out an article with sewn-on sections or trim that cannot be cleaned in the same way as the rest of the garment! The makers of some ready-made apparel do present Dry Cleaners with these conundrums - made part of material that cannot be dry cleaned (like leather-like plastic coated trim) and part of fabric that cannot be wet cleaned, because the colour will run or the material will shrink badly, or both.

DOUBLE CHECK if in doubt. If the material you are using is clearly labelled as cleanable by the method you intend for the garment, you can feel reasonably secure. If you are in any doubt, consult your expert Dry Cleaner.

R1/24/66

WARD-

ROBE

PLAN



Section IV

Analyse Yourself and Dress to Suit

Know Thyself

Try stepping in front of a full-length mirror while you are wearing only a bra and panties. Take a good long look at yourself. What do you see?

Learn to master line by starting with you. There is no formula to give you. Use your judgement.

Your figure lines

Underscore the word that is nearest you.

Bone Structure ✓ large bones, small, average

Height - ✓ tall, average, short

Face - oval, round, square, ✓ oblong, triangle, diamond, heart

Nose - prominent, small, straight, turned up, ✓ broad, narrow

Eyes - small, large, slanted

Ears - small, large, average, prominent, flat to head

Neck - short, long, average, thin, plump

Shoulders - narrow, broad, average, square, round

Bust - high, low, average, small, large

Rib Cage - small, prominent

Waist - small, average, large, short-waisted, long-waisted

Back - straight, swayed, curved

Abdomen - flat, prominent

Hips - straight, small, full, prominent right hip-bone, prominent left hip-bone

Legs - short, long, average

Thighs - large, small, average

Calves - slender, average, large

Ankles - large, slender, average

Feet - long, short, average, narrow, wide

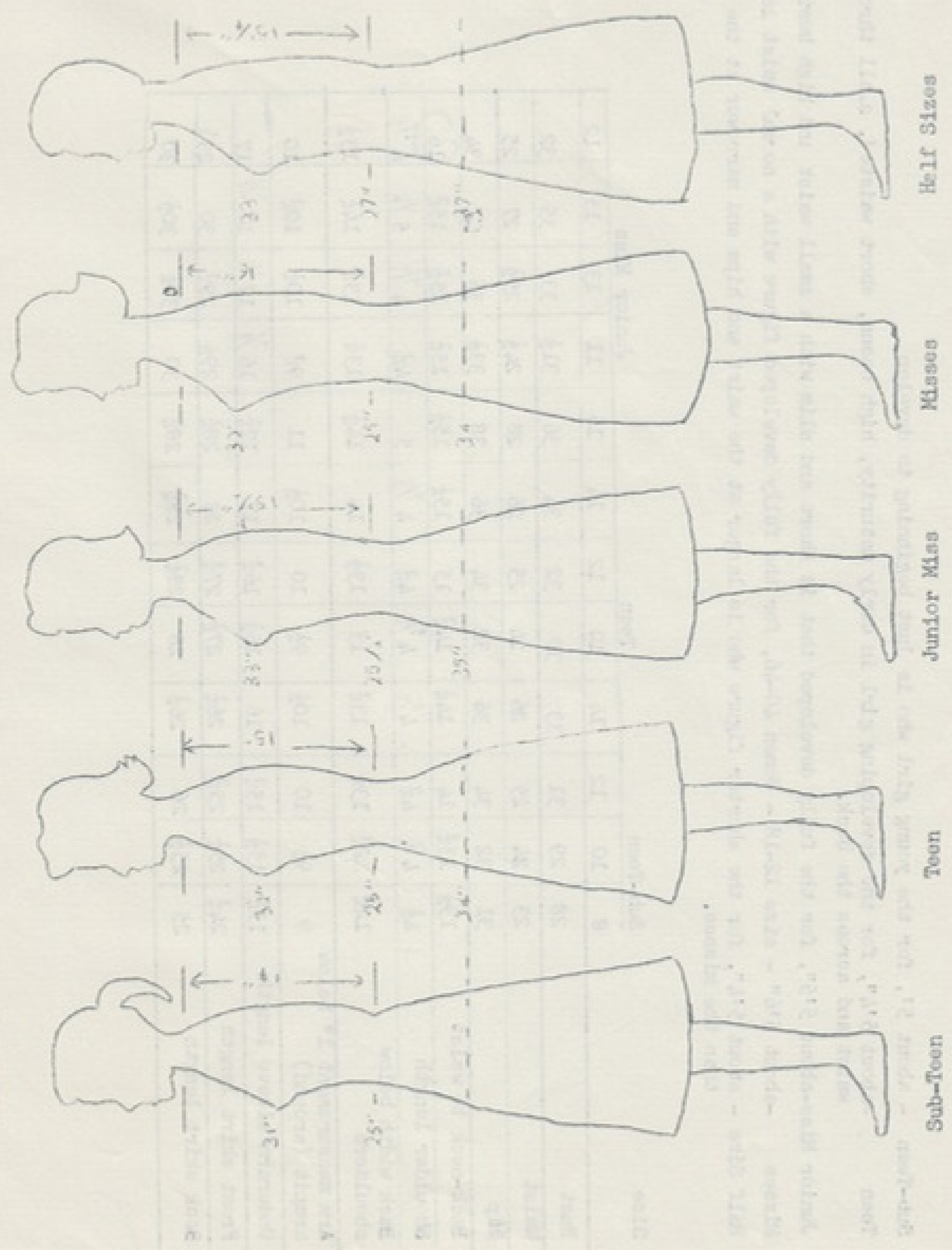
Arms - large, medium, slender, long, short

Hands - large, small, average

Fingers - long, short, slender, plump

SECTION II

TYPES OF PATTERNS



Sub-Teen - about 5', for the young girl who is just beginning to develop

Teen - about 5'4", for the developing girl in early maturity, high bosom, short waist, small through the waist and across the back.

Junior Miss - about 5'5", for the fully developed that is short and slim with a small waist and high bust.

Misses - about 5'6" - size 12-18 - Women 40-46, for the fully developed figure with a normal waist length.

Half Size - about 5'4", for the shorter figure who is larger at the waist and hips and narrower at the shoulders than the misses.

Size	Sub-Teen				Teen				Junior Miss			
	8	10	12	14	10	12	14	16	11	13	15	12
Bust	28	29	31	33	30	32	34	36	31½	33	35	32
Waist	23	24	25	26	24	25	26	28	24½	25½	27	25
Hip	31	32	34	36	32	34	36	38	33½	35	37	34
Back-neck to waist	13½	13½	14	14½	14½	15	15½	15½	15½	15½	15½	16
Shoulder length	4½	4¾	4¾	4¾	4¾	4¾	4¾	5	4¾	4¾	5 1/8	4 1/8
Back width below shoulders	12½	12½	13½	13½	13	13½	14	14½	13½	13½	14½	13½
Arm measurement 1" below armpit (around)	9	9½	10	10½	9½	10	10½	11	9½	10½	10½	10
Underarm sleeve length	15½	15½	15½	16	16½	16½	17	17½	16 7/8	17 1/8	17 3/8	17
Front skirt length	24½	25½	25½	26½	27½	27½	28	28½	29½	29½	30	29½
Back skirt length	25	25½	26	26½	28	28½	28½	28½	30	30½	30½	30

My Measurements

Bust -
 Waist -
 Hip -
 Back length -
 Back width -
 Below shoulder -
 Arm Measurement
 below armpit (around) - $11\frac{1}{2}$
 Underarm Sleeve length - $19\frac{1}{2}$
 Front shirt length - 22
 Back shirt length - $23\frac{1}{2}$
 Shoulder length = $5\frac{1}{2}$

Fall
 37
 29
 40
 16
 14



$11\frac{1}{2}$
 $19\frac{1}{2}$
 22
 $23\frac{1}{2}$
 $5\frac{1}{2}$

Analyse Yourself

Bone Structure	-	large
Height	-	average
Face	-	oblong
Nose	-	broad
Eyes	-	average
Ears	-	average
Neck	-	average
Shoulder	-	square
Bust	-	average
Rib Cage	-	small
Waiste	-	large
Back	-	straight
Abdomen	-	flat
Hips	-	full
Legs	-	average
Thighs	-	full
Calves	-	large
Ankles	-	large
Feet	-	wide
Arms	-	medium
Hands	-	short
Fingers	-	short

I didn't see this.
✓ out.

Sizes for Skirts, Slacks and Shorts

Skirt patterns should be purchased by waist measurement and patterns for slacks by hip measurement. The waist measurement on many teenagers is smaller in proportion to the hips than the measurements indicated on the chart. To determine the size of your pattern, measure the hips and buy the corresponding waist measurement as indicated on the chart.

Sizes for Skirts, slacks and Short

Size	Sub-Teen				Teen				Jr. Misses				
Waist	23	24	25	26	24	25	26	28	23½	24½	25½	27	28½
Hip	31	32	34	36	32	34	36	38	32½	33½	35	37	39

Size	Misses								Women
Waist	25	26	28	30	32	34	36	38½	41
Hip	34	36	38	40	42	44	46	48	50

Measurements

Take your measurements at least twice each season, preferably in the fall and spring of your Clothing Project year. Since you are still growing your measurements are likely to vary - even to the extent of changing pattern sizes each year.

Take these patterns over a smooth fitting foundation garment and: dress-never over a jacket or bulky garment. Have someone else measure you to insure correct measurements.

Take a complete series of your measurements and keep a record of them on the "Personal Measurement Chart." Check your own measurements with the basic figure measurements. The difference will be the amount of alteration that will be required in your pattern before you place it on the material.

Each time you purchase a pattern refer to this chart to find the alterations which will be necessary for you.

Your body measurement will not be the same as the measurement of the pattern which is your correct size. The paper pattern is larger. This difference between your body measurement and that of the pattern is known as ease. The amount of ease which you allow for freedom of movement will vary with the style, the present trend, and your build.

The following is a helpful guide which you might follow for minimum amounts of ease.

Back shoulder seam eased into front - $\frac{1}{2}$ "
 Ease around bust line - 4"
 Around waist - 1"
 Around hips - 1" - 2" (standing)
 At bottom of plain sleeve - 2" - 3"
 At elbow - 1"
 At lower arm - $\frac{1}{2}$ " - 1"

Personal Measurement Chart

	Size	Pattern	Yours (fall)	Yours (spring)
1. Bust (around fullest part)				
2. Waist (snug at natural waistline)				
3. Hip (around largest part)				
4. Across back (3" below shoulder)				
5. Neck to Waist (back)				
6. Shoulder to Waist (front over bust)				
7. Shoulder width (neck to tips of shoulders)				
8. Around upper arm (at fullest part)				
9. Around forearm				
10. Around wrist				
11. Length of arm (shoulder to wrist)				
12. Underarm length (armpit to wrist)				
13. Length back of neck to floor				
14. Length Waist to floor				
15. Length Hemline to floor				

Patterns

To know what size pattern to purchase, it is important to know if your figure is Sub-teen, Teen, Misses, or Half Size. The main difference in these is the length, particularly neck to waistline in the back and contour in the bust. Check your measurements with those listed above to determine what pattern is best for you.

For further information refer to your sewing books-
 Butterick - The Difference is Length and Contour
 Simplicity - How to Buy a Pattern
 McCall's - Getting to Know You
 Vogue - Right Size Means Success

Look for Clues

Put on different items in your wardrobe as you have been using them. For each combination, give "your look" the benefit of your own critical analysis. Have you made any mistakes in the past? Where have you been especially successful? Do you know one tends to repeat success as well as failures?

It is only when you make an analysis and really ask yourself questions about your choices that you have an idea of what others may see when they look at you.

Your clues if you are tall and thin are found in designs and accessories that will not exaggerate either height or thinness. Look hard for lines, materials, and colors which seem to disguise thinness.

If you are tall and stout consider suggestions which will give the illusion of less width to your figure.

Short Full Figure

Do

Don't



Short Thin Figure

Do

Don't



Tall Full Figure

Do



Don't



Your Figure Variations

Tall Thin Figure

Do



Don't



Short Plump Neck Becoming Features

Low V-neckline
Collarless coat
Narrow flat and pointed collars
Hats with upturned brims



Round Shoulders (Becoming Features)

Fullness at back of dress to fill in
body below shoulders
Set-in sleeves
Bolero jackets
Hair full at back



Long Thin Neck Becoming Features

High lines for stand-up collars
Ascots and scarves
Square neckline
Longer hair look



Narrow Shoulders (Becoming features)

Horizontal lines at chest
Wide lapels
High pockets



Are you Short and Stout?

Becoming

Vertical or diagonal lines
Simple designs
Easy fit
Full length coats
Narrow matching belts
Set-in sleeves
Dull surfaced fabrics
One color look
Small pattern, blended color
Hat with upswept line to stress height
Hat width to balance hip width
Vertical trim-neck to hem
Small look to accessories with angular movement
Plain gloves, flat seams.

Less Becoming

Ruffles, big bows or frills
Full or very straight skirts
Full sleeves
Broad collars
Wide lapels
Bulky fabrics
Large flowered fabrics
Two contrast color look
Toeless shoes
Large flat wide-brimmed hats
Round shapes in accessories
Decorative gloves, outside sewed seams

Are you Tall and Thin?

Becoming

Contrast color in yokes of blouse and skirts.
Bulky fabrics
Plaid or checks
Wide belts, patch pockets
Dolman, push-up or full sleeves
Easy, bloused waistline
Circular skirts
Pleated skirts
Gathered skirts

Less Becoming

Princess styles
Small accessories
Clinging fabrics
Shiny fabrics
Vertical stripes which add height
Long U or V necklines
One color look from toes to top of head

Are you tall and Stout?

Becoming

Simple designs, little detail
Balance of horizontal and vertical lines with center of interest near face
Easy fitting, straight, slightly flared skirts
Three quarter set in sleeves
Dull fabrics
Large accessories

Less Becoming

Frilly clothes
Large bulky sleeves
Contrasting wide belts
Bulky fabrics
Small accessories

A Large Waist (Becoming Features)



Small belts same material as dress

Full Hips (Becoming Features)



Interest near face. The shoulder line broadened to make hips look narrow. Conservative colors. Jacket that hangs straight to camouflage the hip curve.

Necklines

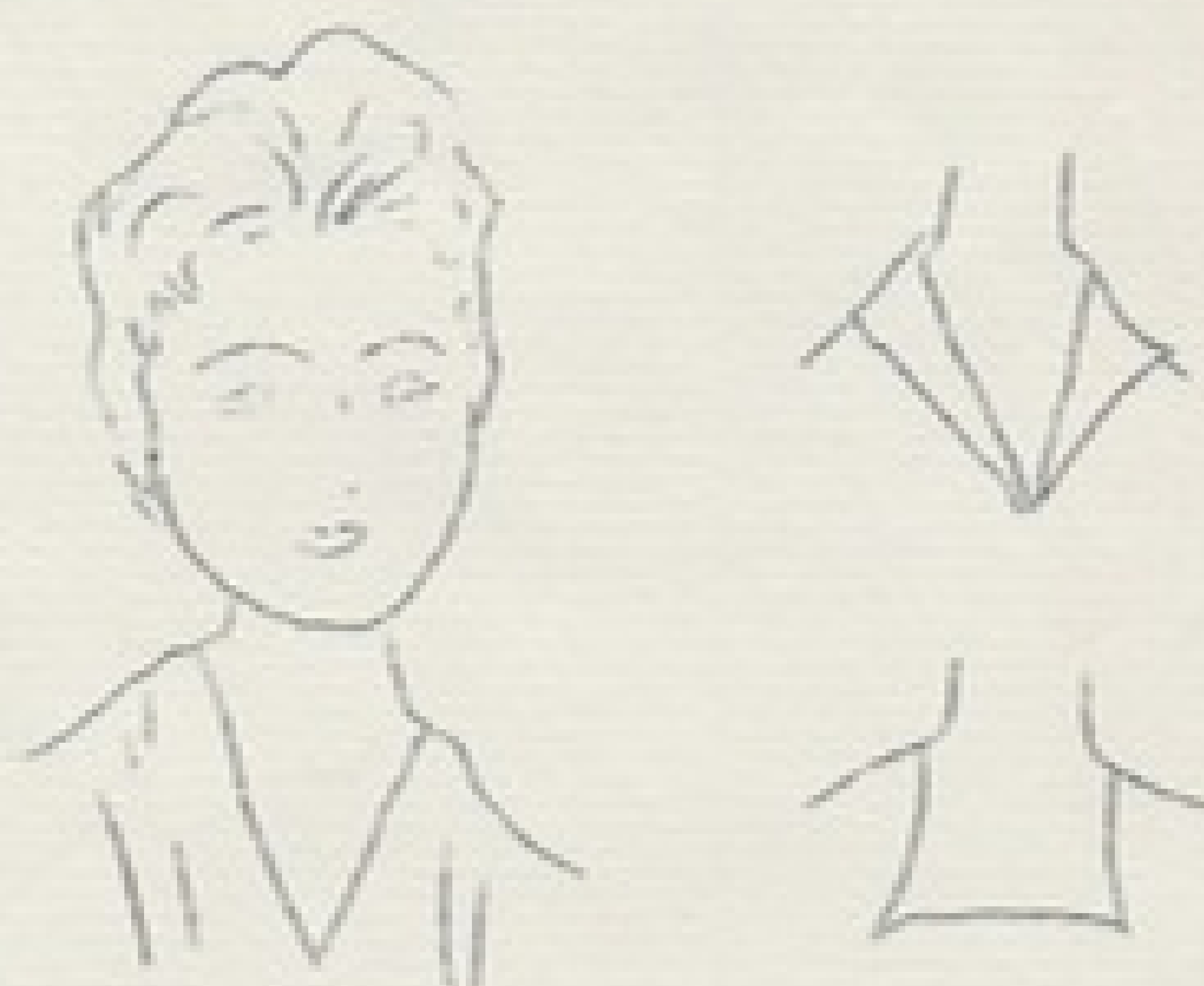


Oblong Face

The trick to shortening your face is to have a point of interest directly under your chin, a small collar, a bow, or some ornament like a button. Your best necklines are high and close. Your next best are those with width. Add width in your hairdo. Roll it back from your face or sweep it across from a side part.

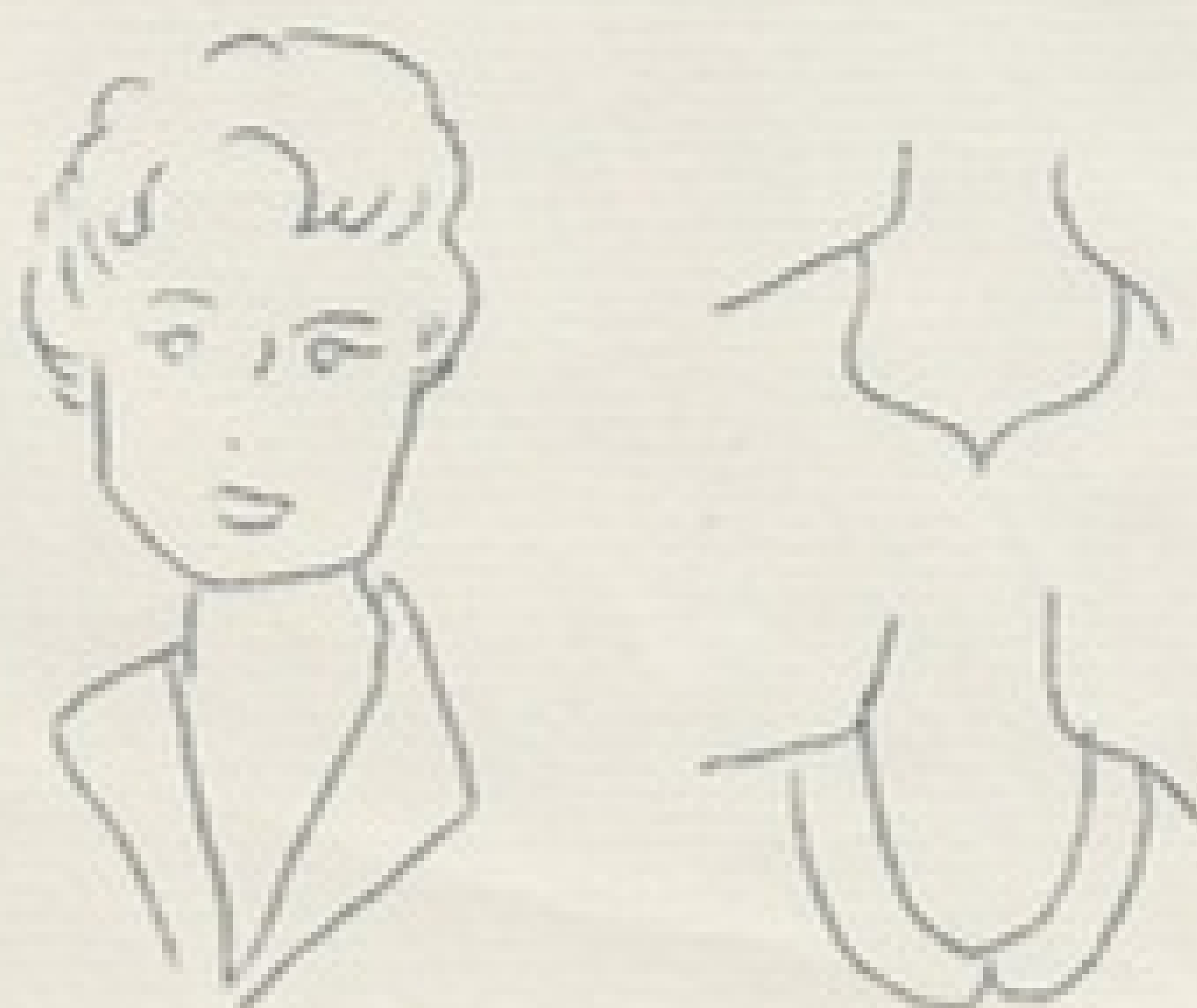
Round

Wear your necklines long. Any deep neckline is good for you, and a row of buttons down the front of your bodice will help the illusion. Never wear a collar that echoes the circle of your face. That applies to hair styles too.



Square

Soften your jawline with depth in your neckline. A deep V will distract eyes from the square look. The horseshoe neckline is good for you, and so is the sweetheart neck if it hugs closely enough to give an illusion of length.



Heart Shaped Face

Your heart-shaped face is at its best above a sweetheart neckline. Any style that brings width to a narrow chin is flattering: the bateau neck, the high cowl, a curved or square neckline that has more width than depth.



Oval

Oval is the ideal face shape. Almost any neckline is good on you, but if your neck is thin, keep your necklines high around it.

Line in Clothing

Which figure type are you? Tall Full

drawings of clothes including dresses, hat, purse, shoes, gloves illustrate lines which suit you and lines which do not suit you



Do
Wear

Why?



Do
Wear

What features are you emphasizing? Don't like modest.

What features are you minimizing? large waist line and hips

What Face shape are you? oblong

Pictures or drawings of Necklines which suit you:



Why do they suit you? They shorten my face.

Pictures or drawings of necklines which don't suit you:



Why do they not suit you? I have a long neck and a oblong face. The x neck would make my face longer.

This analysis will help you group your good points (assets) with the less good ones (liabilities). Illusion is a wonderful tool. It can help to cover up full hips by wearing a slightly flared skirt. A round face can be made to look longer in a "V" neckline. When you learn to conceal less good lines, you are mastering line.

Everyone changes from time to time. You may get taller. You may get wider. So keep up with your figure changes.

Your best Clothing Lines

You may be an average figure. If so, then you can wear any line. There are some you like better than others. These lines express you.

A tip to help you - repeating a line accents that line. If you have a round face, stay away from high round necklines. If it takes a lot of tape measure to go around your waistline, stay away from wide colored belts.

As you begin to collect clothes for your wardrobe, line becomes very important. Simplicity is the keynote to good design.

Now that you know your assets and liabilities, let's try to figure out ways to accentuate your assets and detract from your liabilities. Here are a few:

Lines in Clothing

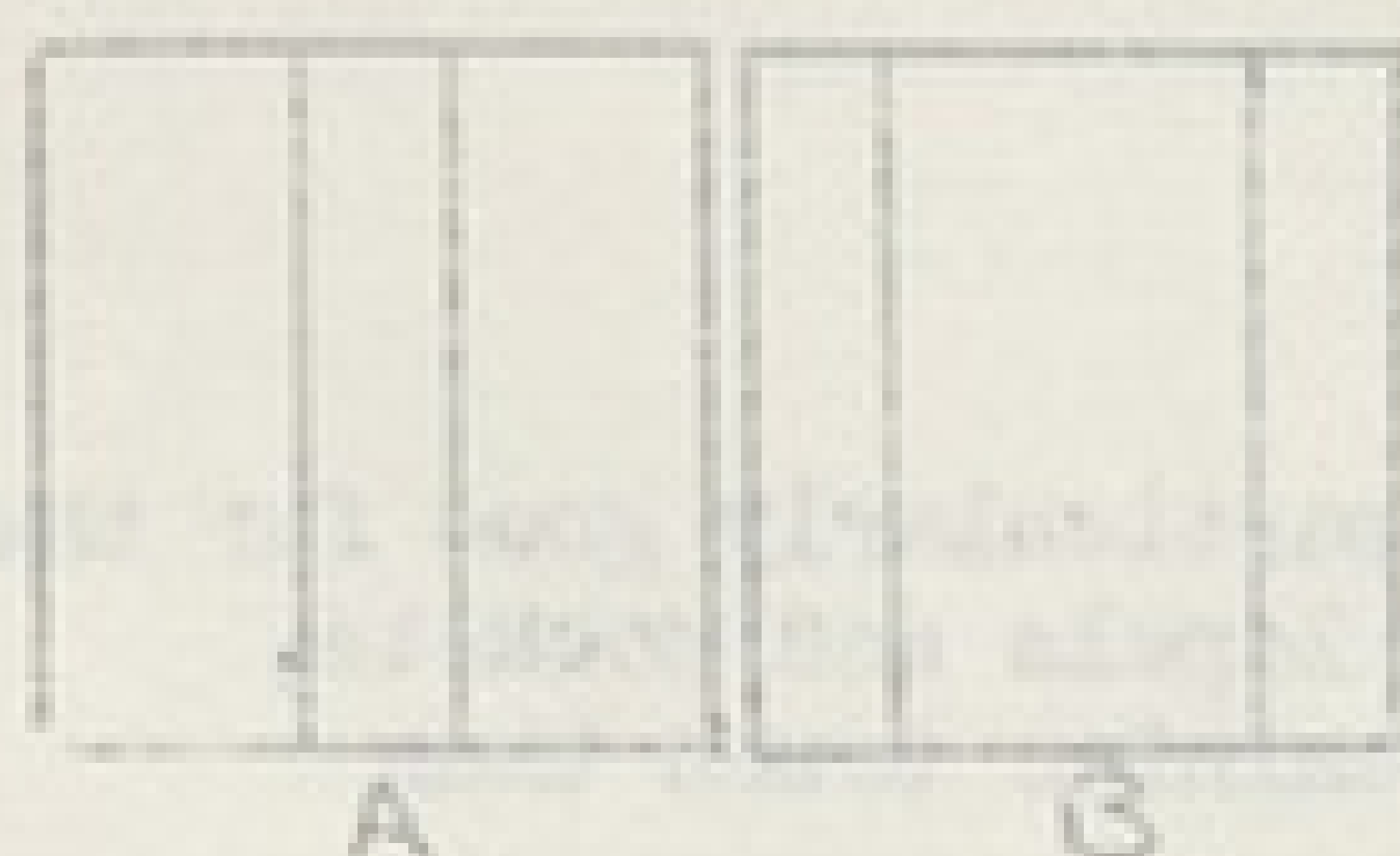
Lines in clothing are created by seams, hems and trimming details. They form the boundaries of forms and shapes; they divide large areas into smaller areas; they give direction and movement and they can create illusions. Good lines are smooth, accurate, graceful. They can lead the eye to points you wish to emphasize (for example a tiny waistline) or away from undesirable features (for example, large hips)

All of us inherit our body build and we can't change it much. However, by using lines wisely, we can create illusions and appear taller or shorter, slimmer or fuller.

1. Types of Lines

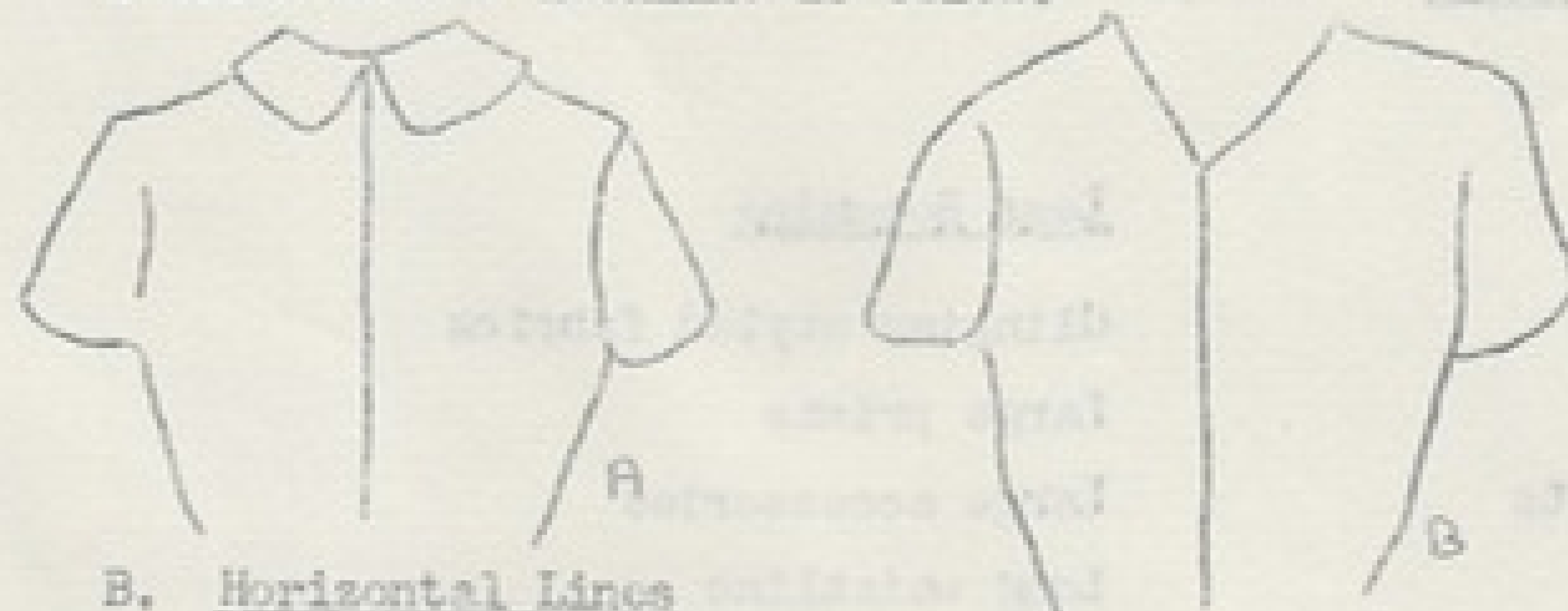
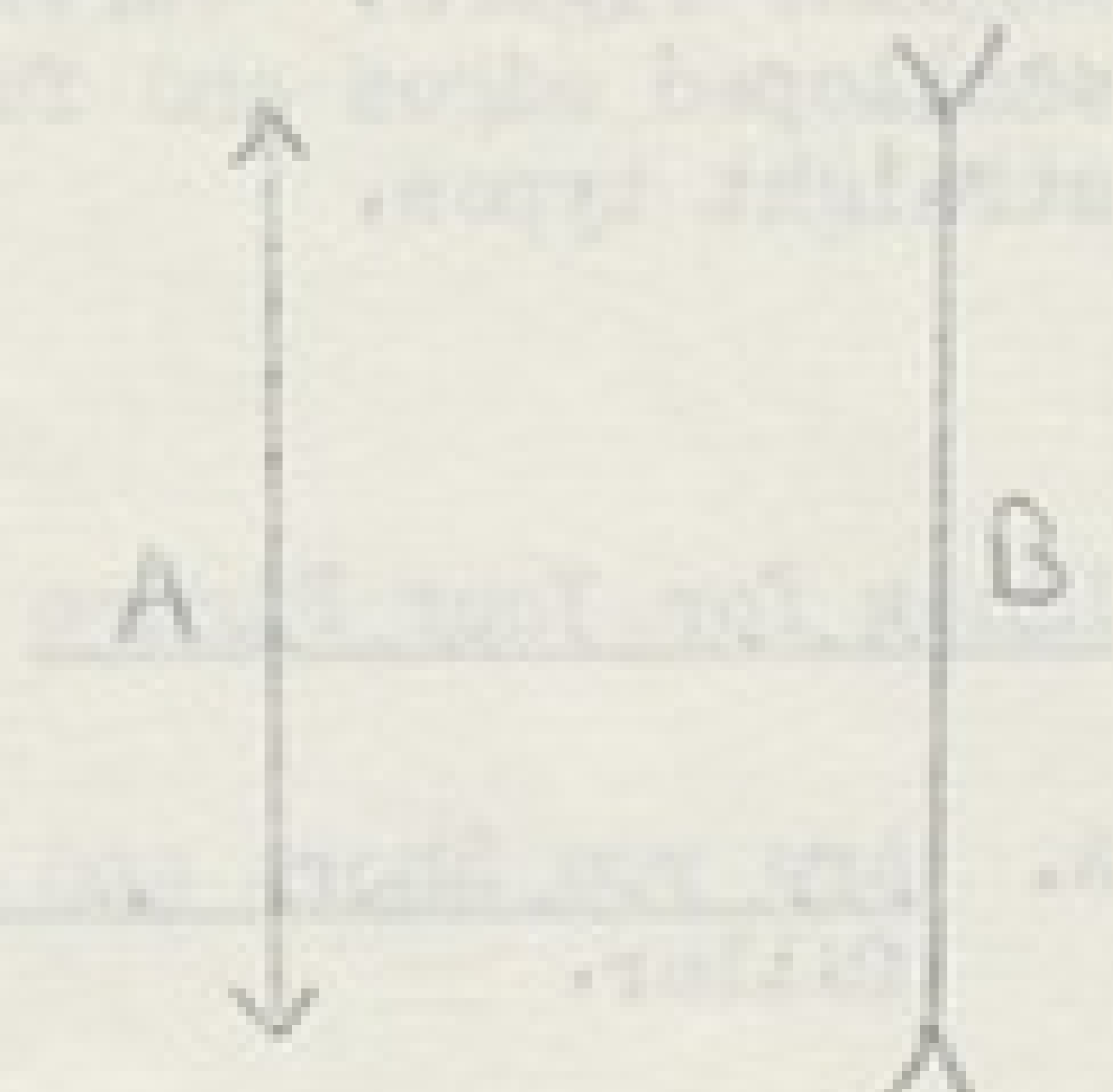
A. Vertical Lines

- in general, vertical (or up and down) lines increase height and decrease width. Therefore, a dress with vertical lines or up and down stripes would be a good choice for a short, chubby girl. Such a dress would make her look taller and slimmer. However, very wide stripes or a wide vertical panel will have the opposite effect and make her look wider, not slimmer.



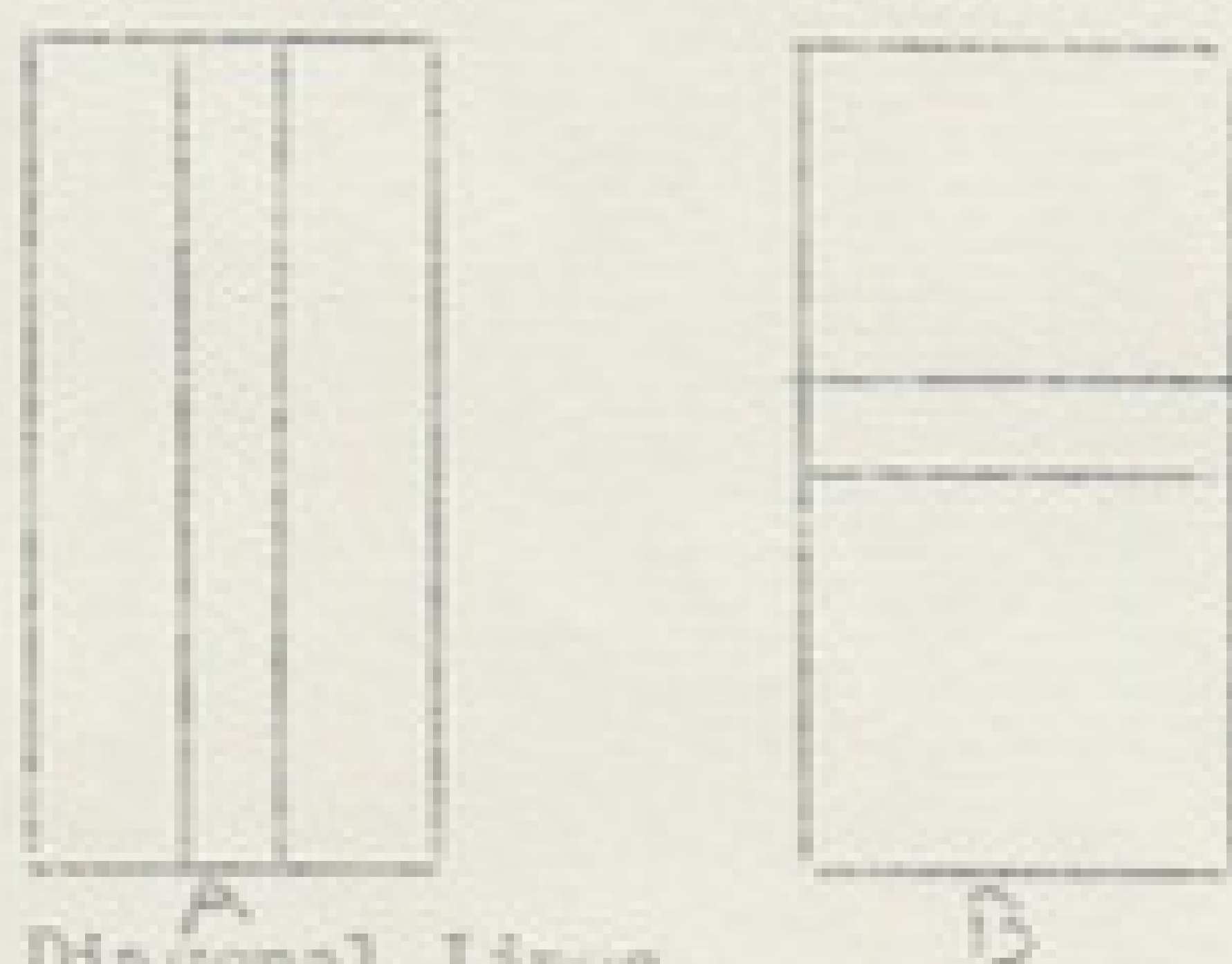
In the diagrams, doesn't Square B look wider than Square A? They are actually the same size but B has a wider vertical stripe.

In this illustration, lines A. and B. are the same length - but doesn't B appear longer than A? Here the ending of a line, as in a collar or neckline, creates an illusion. In a dress, A would represent a neckline with a collar and B would be a V neckline as below.



B. Horizontal Lines

- horizontal lines (lines running across the figure) appear to add width and take away height. This knowledge is usefull to the tall thin girl who wants to appear shorter and not so thin.



These two rectangles are the same size but B looks wider than A, showing how horizontal lines can add width.

C. Diagonal Lines

- can either increase height and decrease width or they can do the opposite - make you look shorter and wider. This depends on the position of the diagonal line as shown in the diagrams where B looks wider and shorter than A.



D. Curved Lines

- soften the lines of the figure and are particularly good for the angular figure. Curved lines such as rounded lapels and pockets, scalloped edges and full skirts have a more feminine touch than straight types.

Lines for Your Figure

A. Are you Short and Thin? - then you will want to appear taller and fuller.

Becoming

Princess lines
Full length coats
Short and bolero jackets
Narrow matching belts
Skirts with knife pleats or easy gathers
Delicate dainty fabrics
One-color costume
Small look to accessories
Hat with an upswept line
Plain shoes

Less Becoming

Clinging styled fabrics
Large prints
Large accessories
Long waistline



C. Intermediate Types

May be warm or cool intermediates depending on which qualities predominate. Eyes may be any color, hair is medium to light brown. A warm intermediate would have warm coloring and her eyes would likely be brown. A cool intermediate would have cool coloring and her eyes would be blue, green or grey.

The color-type chart shows which colors are best for the various color types. Note - warm colors are yellow, yellow-green, yellow-orange, orange, red-orange and red. Cool colors are blue, blue-green, green, blue-purple and purple.

Color Type	HUES		VALUES		INTENSITIES	
	Good	Poor	Good	Poor	Good	Poor
Blonde	cool hues	warm hues	dark to contrast with skin and hair	light values (too wishy-washy)	medium to low intensities	intense colors (too harsh)
Irish Blonde	black, cool colors	warm colors	light or dark		dull or bright	
Auburn or Red Head	cool colors warm colors in dull tones	warm colors at full intensity, bright blue	dark or medium	light	dull	bright
Brunette	warm (except some yellows with yellow skin)	blues purples	light or dark		medium to bright	dull
Cool Intermediate	cool colors	warm colors	dark or light (depends on hair)		medium to dull	bright
Warm Intermediate	warm colors	cool hues	dark or light		bright or medium	dull

B. Why can I wear a dark shade of some colors and not wear the same colors in a light shade?

Why can I wear some dull or weak colors and not wear the same colors when they are bright or strong?

These questions have to do with value and intensity:

(1) Dark shades may flatter the figure while lighter shades increase size. A light shade on a blond person may give a washed out appearance through lack of contrast with the skin and hair.

(2) Not everyone can wear bright intense colors but soft or grayed colors will almost always be flattering because they don't detract from the face. Intense hues tend to wash out the color from the face; therefore they are suitable for a girl with vivid coloring but not for one with delicate coloring.

C. What can I do about colors which I like but which are not becoming to me?

(1) People with sallow skin often complain that they can't wear yellow. This would likely be true of bright yellows which emphasize the skin color; however, a soft dull gold may suit them. By experimenting with different tints, shades and tones, you may discover a hue you thought you couldn't wear.

(2) By wearing a becoming color next to the face, it may be possible to wear another color which is not becoming. For example, black tends to drain color from the face. By using a white collar, beads, or scarf, light is reflected back to the face. A small accent of color produces the same effect.

D. How can I learn to choose beautiful color combinations?

(1) Copy the color combinations used in a picture or in nature.

(2) Learn to put together the various color harmonies.

Monochromatic color Harmony - is one-color harmony. It is made from one hue in various tints, shades and tones. For example, you can use one color, orange to create a monochromatic color scheme for an outfit:

Pure Orange - for the blouse

Grayed Orange (beige) for the skirt

The darkest value or shade of orange (dark brown) - for shoes and purse.

Pure Red (High Intensity) & Green (Complement) → Greyed Red (Lower Intensity-tone)

The more complement you add, the grayer the color will become, until it finally reaches a neutral grey. (Equal parts of complementary colors cancel each other out and produce grey).

This can be done to all hues on the color wheel, so you can see how many different colors you can make just by changing the intensity.

C. Value

- is the lightness or darkness of a color. To make a color lighter, you add white to it; to make a color darker you add black. Light values are called "Tints" and dark values are called "shades".

Working with red again, if you add white to red, you get a lighter red; as you add more white the color becomes pink. Pink is the tint of red. If you add black to red you get a darker red or a shade of red. If you add value to the intensity, it looks like this:

Light Red
(tint)

↑
White

Red &
(High Intensity)

Green
(Complement)

Greyed Red
(Lower Intensity-tone)

&

Black

↓
Dark Red
(shade)

You can do the same thing with the grayed red as you did to the bright red- that is, create tints and shades by adding white or black. So by changing value as well as intensity, you can create literally hundreds of different tints, tones, and shades of color.

3. Questions About Color

Now that you have studied the basic components of color, have a group discussion to discuss the following questions taken from "Adventuring in Home Living".

A. How can I select colors which I will enjoy wearing?

- (1) By choosing colors which enhance your complexion
- (2) By using repetition of color to play up a good feature. For example, a blue-eyed person wearing a blue sweater or a dark brunette in a black dress.
- (3) By using color contrast to emphasize a good feature. This is done by selecting the complement of the color we wish to emphasize. For example, the blue-eyed person would choose a shade of orange to highlight the eyes. Brown hair is complemented by blue-green because brown comes from orange.
- (4) By choosing colors which reflect your personality. Vivacious people are more likely to prefer colors of brighter intensity.
- (5) By choosing colors which do the most for your figure. Color can create illusions by making things appear larger or smaller. This is an advantage when choosing colors for clothing as the use of color can make you look larger or smaller.

In general - to look larger choose:

- warm colors
- light values
- bright intensities

- to look smaller choose:

- cool colors
- dark values
- dull intensities

- (6) By choosing colors which suit the weather conditions, season, purpose of the garment.

Choosing Material for Figure Types

Texture

Every fabric has a characteristic surface, or texture, that determines the uses to which it can be appropriately put. When selecting the material for a dress, it is important to see that its texture, as well as other qualities, is suited to the pattern and the purpose.

Your figure determines, to a large extent, what your choice of fabric should be.

Smooth Surfaced (Dull) Finished Fabrics:

These do not attract attention to size so they are good basic selections for most figures. The full figure should wear only dull textures in all garments.

Bulky and Rough Fabrics

These add to a person's size, so they are excellent for tall, slim people.

Textured or Nubby Fabrics

These can be worn by almost anyone if the textured design is in scale with the wearer's size. However, if you want to minimize weight, stay away from the heavy, bulky type of nubby fabric. Many of these are too bulky for tiny persons.

Shiny Fabrics:

They call attention to your figure so stay away from them if you want to camouflage any bad points or appear slimmer. These are dramatic fabrics and are good for emphasis. A shiny fabric is more pleasing in a dark or pale color than in a bright color.

Clinging Fabrics:

Only a person whose figure is worth revealing should wear clinging textures unless they are draped skillfully or with fullness. It is a dressy fabric.

Stiff Fabrics:

Stiff fabrics increase size since they stand away from the figure. They are good to camouflage figure irregularities, especially for the thin figure. Stout women should never wear stiff textures.

Transparent Fabrics:

Although these have no effect on the apparent size, they reveal the figure whether fat or thin. Sheer materials look out of place on the large athletic person.

Patterned Fabrics

Fabrics come in plain colors, prints and woven designs. The figure or design may be in several colors in small, large designs or in an all-over pattern, or in one that gives a spotty effect. The fabric may be in a stripe, plaid, or check and again vary in size. The design of a fabric will have a definite bearing on how a garment will look on you. Consider your figure when buying fabrics.

Prints

Although prints can be worn by everyone, it is important to choose carefully. Tall, thin women break height and add width by wearing prints with larger motifs. For the small person a small all-over print is best. Angular designs emphasize bony figures while round designs emphasize curves. For good design in printed fabrics, check with the first year Clothing Project Book. Care should be taken to choose a print that is not so "busy" it competes with the face and figure.

Stripes

Any girl can adopt narrow stripes to particular figure. You can achieve many basic effects with stripes, such as adding height by vertical stripes, and width by horizontal stripes. Wide vertical stripes are difficult to wear for any figure.

Plaids

Plaids and checks look well when in proportion to the wearer's size. Big, bold plaids and checks are fine for a tall slim woman; small to medium plaids, especially in muted colors, can be worn by the average and shorter than average woman. However, remember that plaids do emphasize weight.

Choose simple lines in a garment when sewing patterned fabrics. If trimming is used it must be of plain fabric. Accessories worn with patterned fabrics should be of simple lines and solid colors.

Textures which are Becoming to You (Put in samples)

Why are they becoming?

*These material don't attracted to my figure.
Also it compliments my face.*



Textures which are Not Becoming to You (Put in samples)

Why are they not becoming?

They add to my size.



*✓ Would be nice to
have more samples*

COLOR

Color Wheel (mount or color one in)



Colors are not in order,
but this does show
color relationships

What color type are you: Brunette

What are your best colors? (put in samples) Why are they? All all
most all colors suit me but gold is my
best color

What colors are ~~not~~ becoming to you? (put in samples) Why are they not
becoming? Red I have plenty of color in my
cheeks and this makes my face red
Black is not becoming - why?

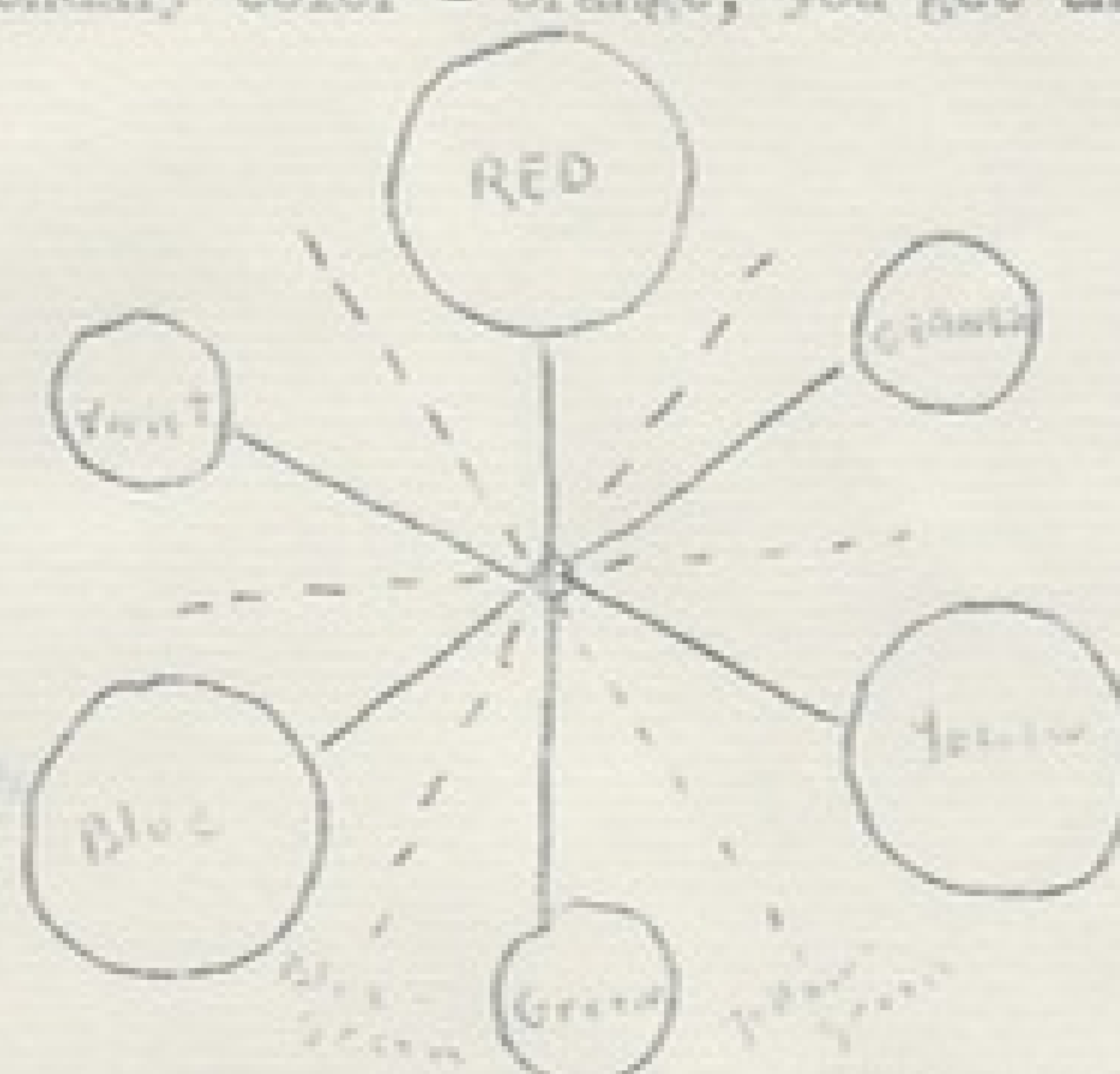


Know your Colors

1. The color wheel

Color is as important as line in clothing selection. Where does color begin? All colors come from the three primary colors - red, blue and yellow. Secondary colors are produced by mixing equal parts of each primary color with the next primary color. Equal amounts of red and yellow produce orange. Blue and yellow give green; and red and blue produce violet or purple. So the three secondary colors are orange, green and violet.

More colors (called intermediate colors) are obtained by mixing the primary and secondary colors. For example, if you mix the primary color of red with the next secondary color - orange, you get the intermediate color of red-orange.



2. There are three terms we must know when talking about color; Hue, Intensity, and Value.

A. Hue

If you examine the color wheel, you will find 12 hues. The word Hue means the family name of a color.

Some of the hues around the wheel are called warm colors and some are called cool colors. All hues which contain red and yellow tend to be warm. Hues containing blue are cool. The green family contains both yellow and blue. Chartreuse or yellow-green, for instance, has more yellow than blue; therefore, it is a warm color. Blue-green, on the other hand, would be classed as a cool color.

B. Intensity

- is the brightness or dullness of a color. For example, a pure bright red (the red you would see on a color wheel) has the brightest intensity of any red - it has the most color in it. To lower the intensity of this red, add its complement, or the color opposite to it on the color wheel, which is green. This makes the red duller or "greyed". Now this greyed red is a "tone" of red.

DRESS RELATED TO PERSONAL EXPRESSION

YANG - Dominant personality

DRAMATIC

Joan Crawford,
Lauren Bacall

Tall, high fashion figure
Extreme hair style, angular
striking features

Extreme high fashion, long
draped clinging silhouette,
severe angular or restrained
curved lines, satins, lame,
heavy rich fabrics, black,
chartreuse, gold colors,
subtle or bold contrasts of
color, Extreme hats, gloves
and shoes.

ATHLETIC

Esther Williams

Strong, athletic build
casual, simple hair style,
straight heavy brows,
square shoulders, square
jaw line, informal casual
manner.

Informal, casual, comfortable
clothes rough textures and
natural finishes as raw silk,
shantung, tweeds, emphasis on
belts, pockets, buttons for
trim, earthy colors and
primary colors.

Intermediate Types

CLASSIC

Claire Booth
Luce

Classic regular features
dignity combined with
feminine charm, poised,
gracious and serene manner.

Classic tailored lines, simple
smart, refined, no extremes of
fashion, small scale Yang,
tailored simplified Yin.

ROMANTIC

Elizabeth Taylor
Greer Garson

Beautiful figure, large
eyes, glossy hair, rich
coloring of hair and eyes,
fair skin, beautiful
features, sophisticated
femininity.

Glamorous extreme feminine
fashions, fitted bodice,
bouffant skirt, black lace
or chiffon, garnet velvet.

YIN - mild, gentle personality

GIRL

June Allyson
Leslie Caron

Young girl with carefree
windblown hair, freckles,
turned up nose, friendly
casual manner, the 'little
boy look'.

Pleated skirts, short jackets
peter pan collars, gingham in
tiny checks and plaids, small
scale athletic clothing.

INGENUE

Debbie Reynolds
Jane Powell

The pretty young girl with
softly curling hair, slightly
tilted nose, dimpled
rounded cheeks, and gently
rounded figure, dainty and
demure or gay and
provocative.

Rounded silhouette, gathered
fullness, boleros, rococo
curves, crisp organdy, voile,
dotted swiss, soft angora,
pastels or clear, sparkling
tints.

Analyse your Personality

Most persons fit quite well into one of six personality types.

Analyse your personality according to the following charts by checking those qualities that describe you. Then, referring to the final chart, decide what type of dress best suits your personality.

Personality Analysis

Chart

FIGURE	DRAMATIC	ATHLETIC	CLASSIC
Height	Above average; 8-10 heads	Above average 5'7"	Average
Posture	Fashionable or erect, stiff, elevated chin, weight on heels	Relaxed and casual or vigorous and alert; solid flat heeled, hands on hips	Easily erect, poised well balanced
Head Contour	Long oval, high cheek bones, flat planes in cheeks, length and angularity	Broad or long, square jaw, wide forehead	Oval
Eyes	Deep set, heavy lids close together, angled or slanted piercing, direct gaze	Average for size, friendly, approachable	Average size, clear, direct gaze
Eyebrows	Sharply defined angular line	Heavy, dark, natural	Pleasing arch
Nose	Long, pointed, flared nostrils, straight or convex curve in profile	Strong, blunt, heavy irregular	Straight, well shaped average size
Mouth	Wide, flat curve, thin or heavy lips held firmly	Wide, average or heavy lips, smiling	Well modeled
Hair Style	Plain, severe, extremes of fashion, center part with chignon is typical	Casual, short, unset large wave, mannish	Simple, neat, plain but not severe

Personality Analysis Chart (Cont)

Coloring	Definite, extreme contrasts	Natural, outdoor	Medium to light
Hair	Black, dark brown, auburn bright bleached blonde	Dark, brown, or auburn	Light brown, gray medium blonde
Skin	Dark, olive or cream	Tanned, freckled, natural looking	Clear, with no sharp contrasts
Eyes	Black, Brown	Dark Brown, hazel	Blue or hazel
Expression Manner	Formal, dignified, re- served, haughty, sophis- ticated	Free, easy, frank, open, friendly	Gracious, poised well mannered, nature, conventi- onal
Voice	Low, husky, resonant, em- phatic, deliberate	Naturally low pitch strong, clear	Well modulated pleasing
Gestures	Decisive, energetic or slow and purposeful	Long strides, free swinging, large, easy relaxed, natural	Calm, poised, well controlled
Age	Mature, or appears older than others of same age		

FIGURE	ROMANTIC	GAMIN	INGENUE
Height	Average	Below Average	Below Average
Build	Beautiful feminine figure, long legged	Small boned, compact well co-ordinated	Small boned, dainty feminine, delicate
Posture	Graceful, willowy, relaxed	Alert, parky, hands on hips	Graceful, ballet posture, head tilted, appealing, compliant
Head Contour	Beautiful, heart shaped triangular	Small rounded cheeks and chin	Width between eyes, rounded cheeks and chin
Eyes	Large, beautiful, melting long lashed, alluring glance	Wide open, wide apart, twinkling friendly	Large, round, wide open, long lashes coy or demure glance
Eyebrows	Arched	Natural	Delicate natural arch

Personality Chart (cont)

Nose	Delicate, long, straight, or slightly turned up	Short, turned up rounded 'button end'	Dainty, fine boned, upward tilt
Mouth	Curved full lips, slightly parted	Small, rounded	'Rosebud' or heart shaped, small, soft, relaxed
Hair Style	Long, curly, soft feminine style	Short, natural, bangs, 'pony tail, Straight or curly	Curly, short, feather cut
COLORING	Rich and glowing	Natural	Light, fair
Hair	Dark, golden blonde red	Light brown to blonde	Blonde or light brown
Skin	Clear, fair, fine textured	Natural, tanned or freckled	Pink and white, fine textured
Eyes	Violet, dark blue, brown	Blue, hazel, brown	Blue
Expression Manner	Flirtatious, charmingly feminine	Direct, natural 'tomboy'	Sparkling, gay or demure and shy
Voice	Soft, feminine	Boisterous	higher
Walk Gestures	Graceful, languorous	Quick, 'skipping' free swinging, awkward, natural	Graceful, dancing, light airy
Age	'over twenty'	Young or appears so	Youthful, or appears young

How To Dress

The keystones of being well dressed are Cleanliness and Simplicity. It has little to do with money. It costs you some time, effort and the interest to do it properly.

Most people can judge their friends and tell whether or not they are well dressed but it takes a smart girl to accurately judge herself. Look at yourself critically - do you need improvements? No use sitting back and feeling sorry for yourself. You can be as smart as anyone you meet if you'll follow a few simple rules.

1. You

- Personal cleanliness, a daily bath, clean hands and nails, clean hair, well brushed teeth.
- a deodorant must be used regularly
- make-up properly applied
- hair is properly groomed
- a washday every day for underwear and hosiery.

2. Your Clothes

- chosen to suit you in line, color, fabric, etc.
- clean and well pressed
- care for your clothes by checking periodically for minor repairs.

3. Your Clothes on You

- proper posture is essential for clothes to fit
- proper foundation garments for a smoother line.
- stockings seams straight
- outfit must be correct for occasion
- outfit must be co-ordinated, in color, line, materials, etc.

Accessories

Well chosen accessories add to the effectiveness of your costume and increase the artistic effect.

Accessories must:

1. Harmonize in color, design, texture with your costume
2. Be becoming to the person - size, coloring, personality
3. Suitable to occasion and season. Do not dress up more than the occasion demands.

Becoming Accessories

- Small person - repeat color of main garment in shoes and hat to add height
- do not wear too many accessories such as costume jewelry, flowers, scarves, etc., at one time
 - keep accessories in scale to size and features
 - avoid pins, beads, purses, bows that are heavy or bulky

Classics

A classic is conservative, no date in style, and is basically fine in design, fabric and workmanship. Have fewer, but better and more wearable garments. Choose classics in coats, suits, and major accessories.

Learn to discriminate between fashions and fads. Fads come and go, and leave you with dated garments. Adapt the fashion in a practical way to yourself and your needs.

Separates

Select garments in colors and styles that are interchangeable. Jackets, sweaters, blouses, sweaters, and skirts can be changed about. When buying these garments, choose carefully so that the clothes can be interchanged.

Quality

Buy as good quality as you can afford. It is better to have one good dress that looks nice all winter than two cheaper ones that look shabby and worn out before spring. Good material will stand cleaning and pressing without looking worn.

Before buying, try garments and accessories together - in the store if possible. Wear the dress or coat when you are trying on hats to wear with it. Each part may be satisfactory in itself, but it is the total effect that counts.

Undergarments

In choosing clothing don't neglect the undergarments. How many changes of underwear and nylons are necessary depends on laundering conditions. Washing undergarments nightly cuts down on the number of changes necessary.

After good planning, you will have the satisfaction in wearing your clothes knowing that they are really right. Keep records of your wardrobe purchases, so you can fully appreciate the value of your wardrobe.

Clothes for the Occasion

To be well dressed, your outfit must match. It must suit the wearer, the season, the time of day, the occasion and the accepted style of the day.

Your personality and build will determine the type of clothes most suitable. For some girls tailored clothes are the most becoming while others look best wearing more feminine styles.

The color and material of garments varies with the season. Cool colors are best for summer while the warmer colors are more suitable for winter. Organdy would look very dainty and feminine in the summertime but would not be appropriate for cold weather wear. The reverse is also true, heavy dark material

looks out of place worn on a hot summer day. Clothes look and feel warm when sleeves are long and necklines high. (Wearing the right thing at the right time is most important)

Sports

You need comfortable low shoes. Slacks, shorts, skirts with blouses or sweaters are generally quite suitable. Blue jeans or shorts should be limited to picnics or very informal sports occasions.

School

Your school clothes should be made of materials and styles that are easily cared for and will withstand hard wear. They should be simple, avoid wearing old party clothes to school unless they can be made over so as to remove part of the dressiness. Backless dresses, crinolines or hoop es are not appropriate for school wear. Blue jeans are out of place in school.

Skirts, sweaters and blouses can be interchanged, are easy to care for and very suitable for school. However, good taste must be used in combining them. You would never wear a frilly blouse with a heavy wool tailored skirt or a figured blouse with a figured or plaid skirt. Either the blouse or skirt should be a solid color.

Jewelry can be worn to school if it is kept very simple, and in good taste. The fewer pieces of jewelry worn the better. Fragile jewelry set with rhinestones or other brilliant stones should never be worn to school nor should you wear jewelry that rattles every time you move.

Shoes should be comfortable and give the proper support to the feet.

For a coat to wear to school, choose a serviceable material and tailored style.

Casual Clothes

These are a little more dressy than the ones you usually wear to school. Casual clothes can however be worn at school. Others such as tailored rayon or wool dresses may be worn to church, afternoon parties, and casual dates.

Dressy Clothes

These are for parties, teas, church affairs, dances and dates. The type of clothes will depend upon the community in which you live. Wear a dress in which you will feel comfortable, and you will not feel self-conscious throughout the evening.

Appearance takes precedence over durability in dressy clothes. They should be made of dressy materials such as silk, rayon crepes, or prints, voile, organdy, - wool crepes; heels are a little higher in dress shoes. Pumps or sandals are most appropriate.

Color

Color is most important in the appropriateness of dress. Know what colors are most suitable for various occasions and seasons.

Church - subdued colors
Formal - soft dull colors
Parties in evening - full of pep and
 gaiety-bright colors
Sports - bright gay colors
Afternoon teas- dainty colors

Seasons: Spring - bright colors
 Summer - cool
 Fall - beautiful fall shades
 Winter - dark dull warm colors

- Gloves
- consider arm length, costume with which worn and occasion
 - wear or carry but do not stuff in pockets
 - keep clean at all times
 - buy white, beige, or black gloves to go with most outfits
 - bright colored gloves give width to hipline
- Purses
- tailored, utility type for general wear
 - should be large enough to hold articles - kept neat and not overstuffed
 - smaller bag for evening wear
 - size depends on size of person. e.g. larger person can wear a larger bag
 - bags with long handles fall in awkward position if person is short
 - shoe and handbag set adds to your costume
 - stuff with tissue paper to prevent that "pressed flower" look
- Shoes
- fancy trims, large buckles or bows draw attention to the feet
 - wide straps tend to make feet appear heavy
 - plain pumps are the most slimming
 - very narrow high heels worn by a large person gives top heavy effect.
 - wear shoes of a darker color than your outfit
 - check for rundown heels
 - keep shoes polished or brushed at all times
- Stockings
- always straight, seams
 - sharp contrast in colors of shoes and hose call attention to feet and legs
 - neutral colors closely related to costume tones are slenderizing
- Hats
- a hat is considered to be the accessory that contributes most toward a smart appearance
 - select your hat as part of your ensemble - one that will harmonize with your coat, suit or dress.
 - it generally forms a background for your face
 - irregular hat lines are generally more becoming
 - large hats overpower a small person, making a small face appear smaller.
 - for the broad face - the hat should be at least as wide as the face.
 - high crowns, upturned brim or upswept trims add height.
 - a hat with drooping lines repeat any drooping lines of the face, throw shadows on the face and hide the beauty of the eyes; tend to broaden and shorten the face and figure
 - if the hat is fascinating, do not repeat the color in other accessories.

Ten Rules for being well dressed

1. Keep it simple. Simplicity is the fundamental rule for good taste
2. Good grooming is essential to feeling and looking smart.
3. One "dress-up outfit" is all most people require. Don't try to wear out your dressy clothes by wearing them to school or work. Save party clothes for evening only.

4. Hat and gloves are necessities if you are to be well dressed. They should be worn on the street, at church, travelling and for afternoon wear.
5. Hats should be smart but should not take attention away from the face.
6. Gloves should be plain and immaculately clean.
7. Don't overload yourself with jewelry. Choose carefully, as quality not quantity is most important.
8. In shoes the plain pump in a basic color is your best buy. Keep trimming to a minimum.
9. Always wear stocking-ankle socks or bare legs are only suitable with sports clothes or skirts and sweaters at school.
10. Accessories are very important. Choose them to suit your outfits.

Wardrobe Co-ordination

The object in planning a wardrobe is to provide for each type of occasion, a complete costume becoming to you, appropriate and with all parts harmonious. In order to be well dressed, each part of your costume must be considered in relation to the whole costume. Keep these points in mind when choosing clothes.

Color Scheme

It is usually best to select a dark color such as navy, blue, black, brown or grey for your basic color and combine it with lighter colors for variation. Select solid colors for the backbone of your wardrobe - a basic coat, basic suit, and basic dress.

Your choice of color is often influenced by a garment you must wear a second year. Be sure to buy your carry-over clothes in standard colors that won't be dated a second year and can be combined with new colors.

Major Articles

Buy or plan the large and most expensive articles first, then plan the rest of your wardrobe around them. Plan your coat before your dress, your dress and suit before hat and shoes, hat before the shoes.

Accessories

Accessories such as shoes, hat, purse, gloves and jewelry need not be many but should be the best quality you can find for your money. Good accessories should be individual and interesting but of such style that you can wear them for several seasons and with several costumes.

- Large person - simplicity is the first rule
- do not wear too many accessories such as costume jewelry, flowers, scarfs, etc., at one time.
 - avoid "cluttered" look
 - select accessories in scale-must not be too dainty or too bulky.

- Tall, slender person - can wear contrast in hat, bag, shoes
- large motifs are good
 - contrast color in jacket and skirt
 - wide hats are good
 - accessories can be large and quite dramatic

Planning Your Accessories

- Jewelry - "When in doubt, do without." Wear jewelry for accent, keep your face and throat as center of interest. It is easy to overdress. Be able to say no.
- do not wear a necklace, and a pin on your lapel at the same time.
 - do not wear large round beads, heavy pendants or chokers if you have a round face or thick neck.
 - shiny jewelry tends to show up skin imperfections
 - rhinestones are worn only for very dressy afternoon and evening occasions
 - attractive button trims often take the place of jewelry
 - necklace and earrings should match, or harmonize if they are not a set.
 - earrings generally add width to the face. Flat or oblong earrings give a feeling of length as well as width.
 - if worn close to the face, they add little or no width.
 - avoid dangling earrings as they are too dramatic for most persons and occasions.

- Flowers - flowers with a shiny petal will emphasize imperfections in the skin.
- wear at waistline only if waistline is small
 - don't wear on flowered dresses

- Scarves - colors in garment which are not particularly becoming may be worn if a flattering color in a scarf is used near the face.
- wear a scarf for a purpose, not just hanging off a belt or out of a pocket.
 - always pin a scarf in place.

- Belts - don't wear too tight or there will be a bulge above and below the belt
- width depends on size of girl, e.g. wider belts for tall, slim girls.
 - girls with thick waists should never wear decorative belts

Color Harmonies

Put in a picture or drawing of an outfit for each of the three color harmonies which would suit you.

MONOCHROMATIC

Monochromatic

ANALOGOUS

COMPLEMENTARY



Other examples?



TO SUM UP:

By now you have carefully analyzed yourself according to:

1. Figure
2. Coloring
3. Personality

Combining all the information you have gained a) design a "Perfect" and "complete" outfit. b) describe fabric, color etc. of this outfit
c) Explain why this outfit suits you.

Final Year
1965



Name - Chrystel Smith

Age - 13

Name of Club Dapp 4-H Clothing Club

Leader - Mrs. E Ohron

Sleepware



1965
First Year

Summer Good Wear



Summer
School Wear

1965
First Year



WINTER
GOOD WEAR

FAST Year
1965



1963
First Year

WINTER School Wear School Wear



1965
First Year

Under Clothing



PREPARA-



TOIN

FOR





The STITCH SHOP





Fairloom Sewing Centre of ready-to-point plywood. Holds machine inside; 4 handy drawers for storage. Drop-leaf working table. Overall size 42 x 13 x 30"; open working area 42 x 36". Factory shipped. 25 H 66 410 F—6 legs..... \$6.95

Large Size Collins Cutting Board for professional marking, cutting, etc. Protects table from scratches. Heavy Kraft fibreboard, folds for easy storage. Strongly taped edges. 40x72" open; 13x40" folded. 25 H 66 333 L—Delivered..... 3.98

SEWING

Section III

Pressing and Pressing Equipment

Without careful pressing, even the best sewing fails to produce good looking garments. Pressing, in contrast to ironing, means bringing pressure down on seams, hems, and faced parts that require flattening; it is not pressure exerted across the fabric.

During construction of a garment, do not leave the finishing of seams until the final pressing; press them before beginning to stitch another line across them. Doing this keeps them flat and gives the garment a more professional appearance.

Pressing Equipment

The essentials for good pressing are an ironing board, a sleeve board, a pressing mitt, press cloth, and an iron, preferably steam. Other items can be added as needed for more difficult work.

1. Ironing Board - should be well constructed so the small end does not spring under heavy pressure. It should be tapered from 15 to 16 inches at the wide end to 3½ to 4 inches at the small end, for convenience in pressing both large areas and small circumferences of fabric. If possible, a board that will adjust to various heights is recommended so that the board will be at the right level for the individual's comfort when pressing.

Padding for an all-purpose board should be 3/8 to ½ inch thick of silence cloth, old wool or cotton blankets, or foam rubber. For cover - drill, thoroughly washed and sizing removed makes a lintless covering, old sheets or heavy unbleached muslin may also be used.

2. Sleeve Board - is used for all short seams and all but the large areas between seams. Small sections can be arranged on the sleeve board without stretching or wrinkling the rest of the garment. Sleeve boards are usually made 22 to 24 inches long, 2 inches or less at the narrow end, and not more than 4 to 5 inches at the wide end. The sleeve board is padded like the regular ironing board.

3. Press Mitt - this is one of the articles to be made in the First Year Clothing projects. The press mitt can be placed at the end of the sleeve board or on the hand for places difficult to reach without musing the garment. It can also be used to flatten seams and edges when pressing.

4. Press Cloths - old unsized muslin, lawn and cheesecloth make good press cloths. These protect the garment from overheating, scorching, or developing a shine and also helps to provide some steam. Whether pressing on the right or wrong side of material when using a dry iron, a press cloth should be used. It should be used on the right side of dull fabrics when using a steam iron. Cloths about 18 by 24 inches are convenient for general pressing. A wool press cloth is preferred when pressing wool material.

5. Iron - An electric iron weighing about three pounds may be used on lightweight fabrics, but a heavier type should be used on heavier fabrics. It should have a rubber covered cord for ease of cleaning and safety. A steam iron is handy to have, but whether your iron is dry or steam, it should have a temperature regulator so you can set the correct temperature for the fabric

you are pressing.

General Pressing Techniques

1. Always set the regulator or control on your iron correctly for the fabric you are pressing.
2. Linens and cottons need to be pressed until dry; wools are better pressed not quite dry - but simply hung or laid aside to dry before further sewing or handling.
3. Pressing over bastings is frequently necessary along edges with enclosed seams, pleats or hems. After a first light pressing, to set the edge clip the bastings, remove, and press again with moisture before marks made are set in the fabric. Never press over pins.
4. Gathers are pressed by holding them firmly in your left hand at the stitching line as you nose the point of the iron up into them.
5. Press collars, lapels, cuffs, belts, pockets first on the wrong side, then finish them on the right side lightly using a press cloth.
6. Tissue paper or heavier paper slipped under darts when seams and hems are being pressed on the wrong side prevents imprints from showing on the outside.
7. For even steaming, when using a press cloth, immerse a press cloth in water and wring thoroughly. Before placing it on the garment, lay it on the board folded in two or three layers and press over it with a hot iron to remove excessive moisture and make it evenly damp throughout. It should be damp, not wet.
8. When pressing seams and edges in wool material the seam should be pressed with steam, the iron removed and the press mitt or beater used to press down on the seam while the steam is escaping. This gives a very flat seam without any press marks or shine.
9. The base of the iron must be kept clean. If the bottom of the iron becomes coated with starch or sizing, let it cool, then scour with soap and non-scratching scouring power or baking soda. A very fine grade of steel wool can be used to clean an iron. Turn off the iron when not in use. Use distilled water in a steam iron and empty when you have finished using it.
10. Edges of collars lapels, etc., require special care in pressing. The seam must be brought out to the very edge, basted in place, pressed lightly, basting removed and then pressed thoroughly.
11. When you have completed sewing your garment, give it a good all over pressing using the above techniques to give it a finished appearance.

SECTION IV

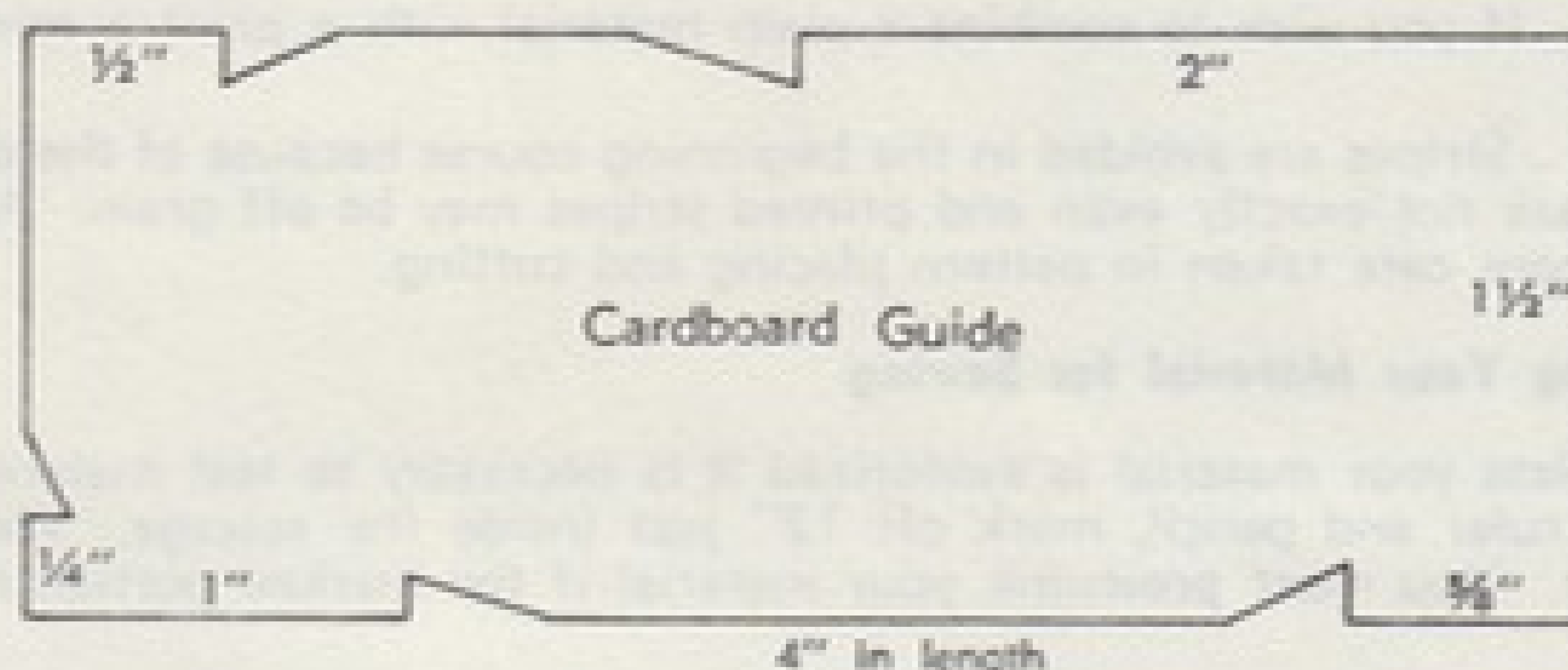
PREPARATION FOR SEWING

Sewing Equipment

A certain amount of essential equipment is necessary in order to achieve successful results in sewing. Each club member should not only equip herself with the necessary articles but should be familiar with the various makes of each article and know which are preferable for her needs.

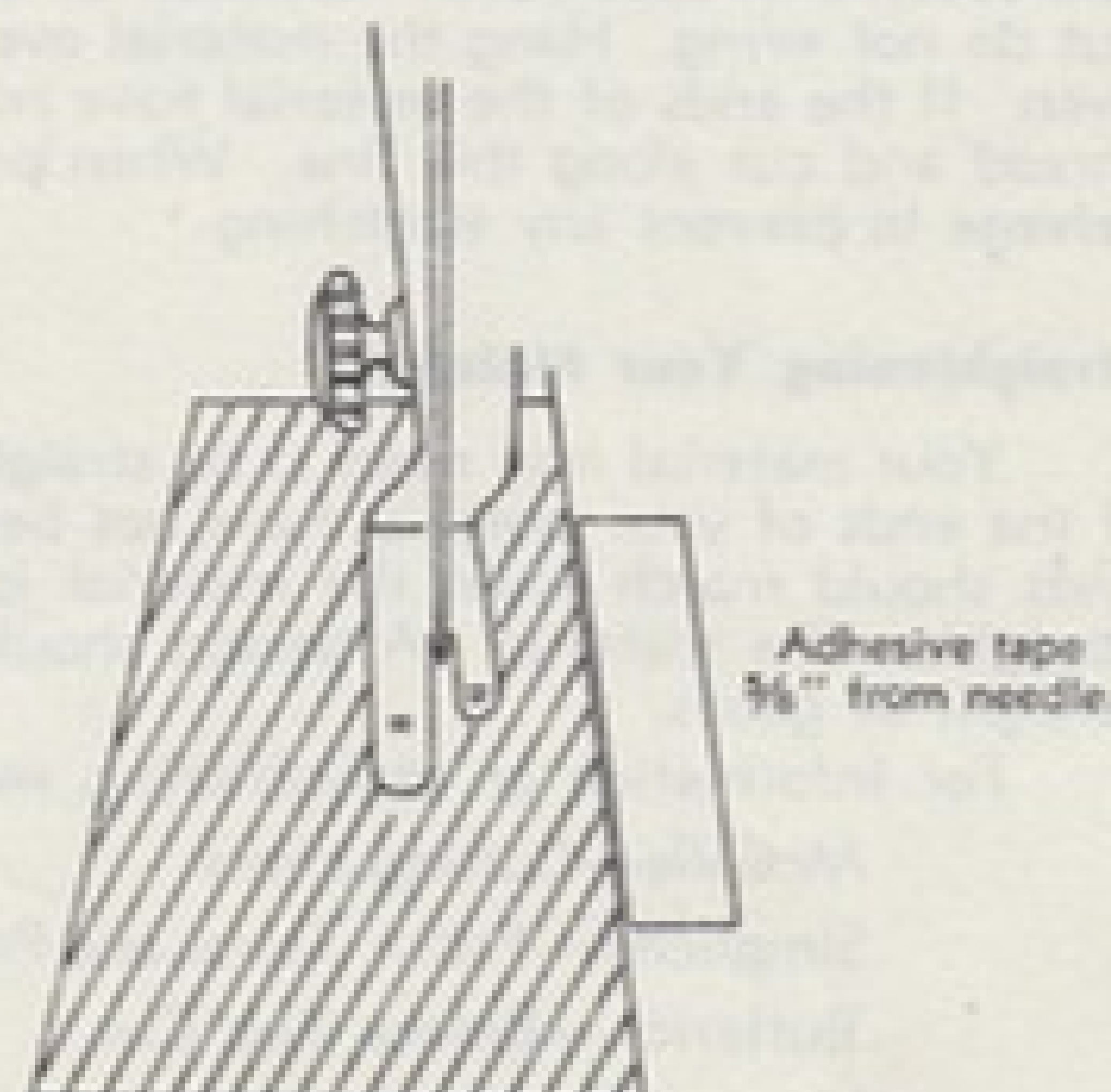
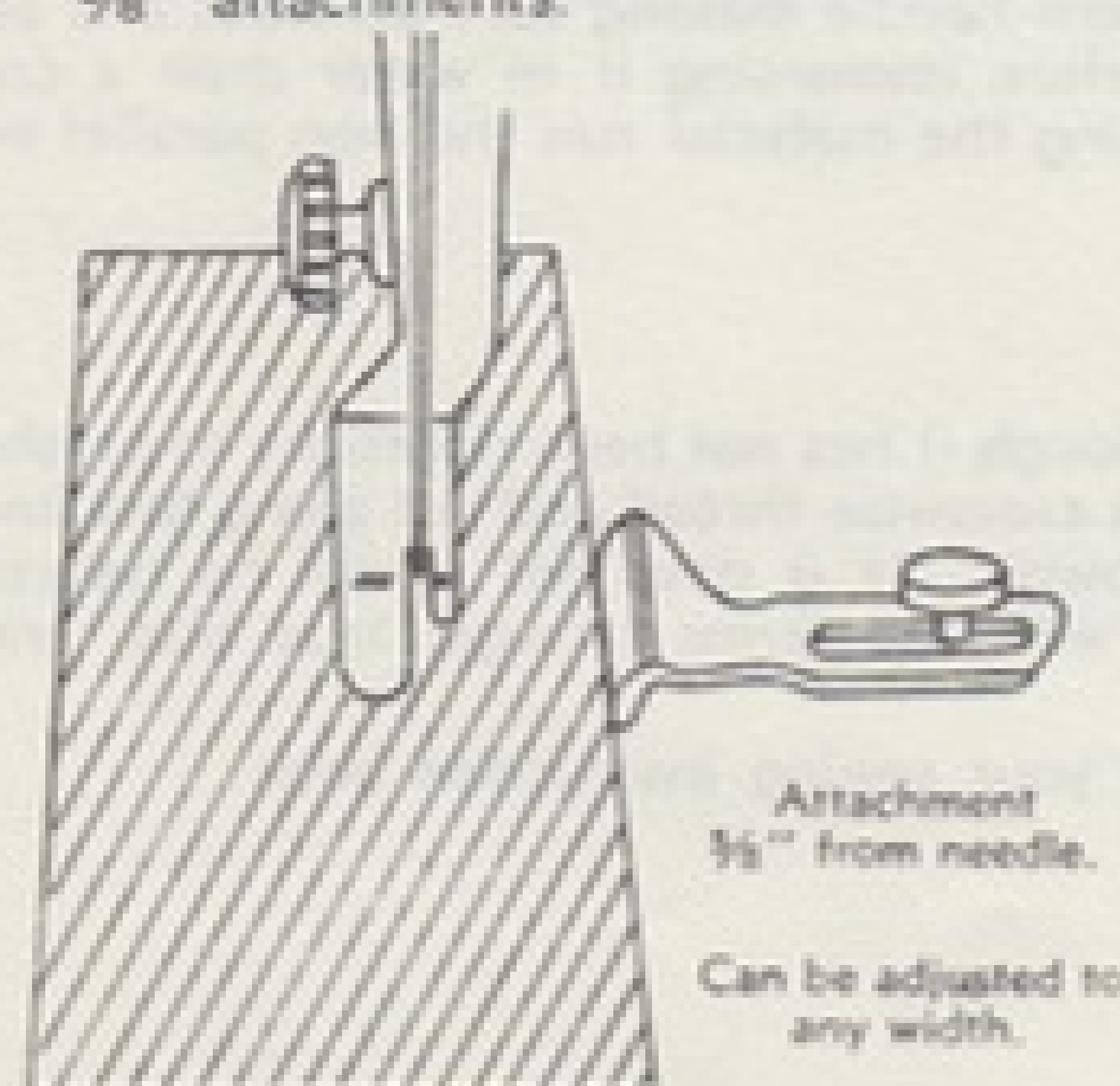
Suggested List of Equipment

1. Needles—1 package "Sharps" sizes 7 to 10.
2. Pins—steel dressmaker pins—these may be purchased in $\frac{1}{8}$ lb. and $\frac{1}{4}$ lb. boxes.
3. Thimble—to fit the middle finger.
4. Shears—shears have one handle larger than the other and measure more than 6" in length. 7"-8" shear is good for general sewing. The shears should be kept sharp and used only for cutting cloth.
5. Tapeline—this should have metal ends and should be numbered on both sides having one side in reverse order. The tape should be made of strong material that does not stretch or shrink.
6. Small pin cushion.
7. Thread—size 50 is best for ordinary sewing. Buy colored thread one shade darker than the fabric as it usually works up lighter. Use colorfast mercerized cotton thread for cottons, linen, rayons, wool or in man made fabrics which have a texture resembling the above materials.
8. 6 inch metal gauge—available at all notion counters.
9. A sewing instruction book—all the well known pattern companies put out excellent sewing instruction books.
10. Cardboard Guide



Uses of Cardboard Guide—Handy for measuring hems, seams or any short distances. Each club member should make one for herself.

11. $\frac{3}{8}$ " attachments.



It is difficult to sew a seam keeping an even width. Either of the above two suggestions will be of help.

Selection of Material for Sewing

In the first year the club member learns to sew with cotton. In making all her five articles she should remember that all the knowledge she learns here will be applied later on when making dresses, skirts, etc. It is therefore essential that she choose the proper material and prepare it correctly just as she would if she were making a garment.

For your sewing projects select material of good quality. See that it is a firm, closely woven material, does not fray readily. A plain weave is preferable. Watch that it does not have an excess of dressing filling. Check any labels attached to the material. Your material should also be colorfast and some assurance of shrinkage control should be given. If the label is no longer on the bolt of material question the clerk on these points. If your material has a printed design on it check to make sure the pattern follows the straight of the goods.

Beginners in sewing will find that small all over print or solid colors are easier to handle than large motifs, stripes or plaids. However, defects in workmanship show up more readily in solid colors than in prints but time is saved in placing the pattern on plain materials.

If selecting a printed material for your articles consider the following principles:

1. Each complete pattern should be simple and arranged in an orderly but imaginative manner.
2. Avoid imitative or naturalistic scenes, flowers or animals. Rather choose designs which are conventionalized or stylized, that is drawn according to an idea or typical pattern but not an exact copy of nature.
3. The design should suit the wearer and the occasion or as is the case of the first year members, the article to be made, e.g. little lambs would be fine for a small child's pyjamas but not suitable for a teenager's school dress.
4. Many colors in one design gives the effect of confusion. If more than two colors are used they should not all be of equal importance. One color should predominate and the others should be secondary. Of course, all colors should be harmonious.
5. If you wish to combine a plain material with a print a minor color in the design may be chosen.
6. Stripes are avoided in the beginning course because of the difficulty in matching. Often the stripes are not exactly even and printed stripes may be off grain. Also more material is needed and much more care taken in pattern placing and cutting.

Preparing Your Material for Sewing

Unless your material is sanforized it is necessary to test material for shrinkage before cutting. With a ruler and pencil, mark off 12" just inside the selvage. Wet this edge, iron dry and then measure. You must preshrink your material if the marked portion measures less than 12".

Preshrinking Your Material

To preshrink cottons, linens and rayons leave the material folded and place in a large container and cover with cool water. Let soak at least one hour, preferably overnight. Squeeze out the water but do not wring. Hang the material over a rod or broom handle making sure all sides and ends are even. If the ends of the material have not been torn before immersing it in water draw a crosswise thread and cut along this line. When pressing or ironing the material run the iron parallel with the selvage to prevent any stretching.

Straightening Your Material

Your material may need to be straightened even though it has not been necessary to preshrink it. If the ends of your material have not been torn draw a crosswise thread and cut along this line. The ends should match when the material is folded lengthwise. If it does not it will be necessary to straighten the material. A person should be familiar with the terms selvage, true bias, grain and straight of goods.

For information on straightening material consult your sewing instruction book.

McCalls—Cutting Hints

Simplicity—Fabric Terms and Preparation

Butterick—Before You Cut

Vogue—Fabrics Special Handling

Singer Sewing Book—Know About Fabrics

Sewing Secrets—Things You Should Know About Fabrics

Placing and Cutting of Your Pattern

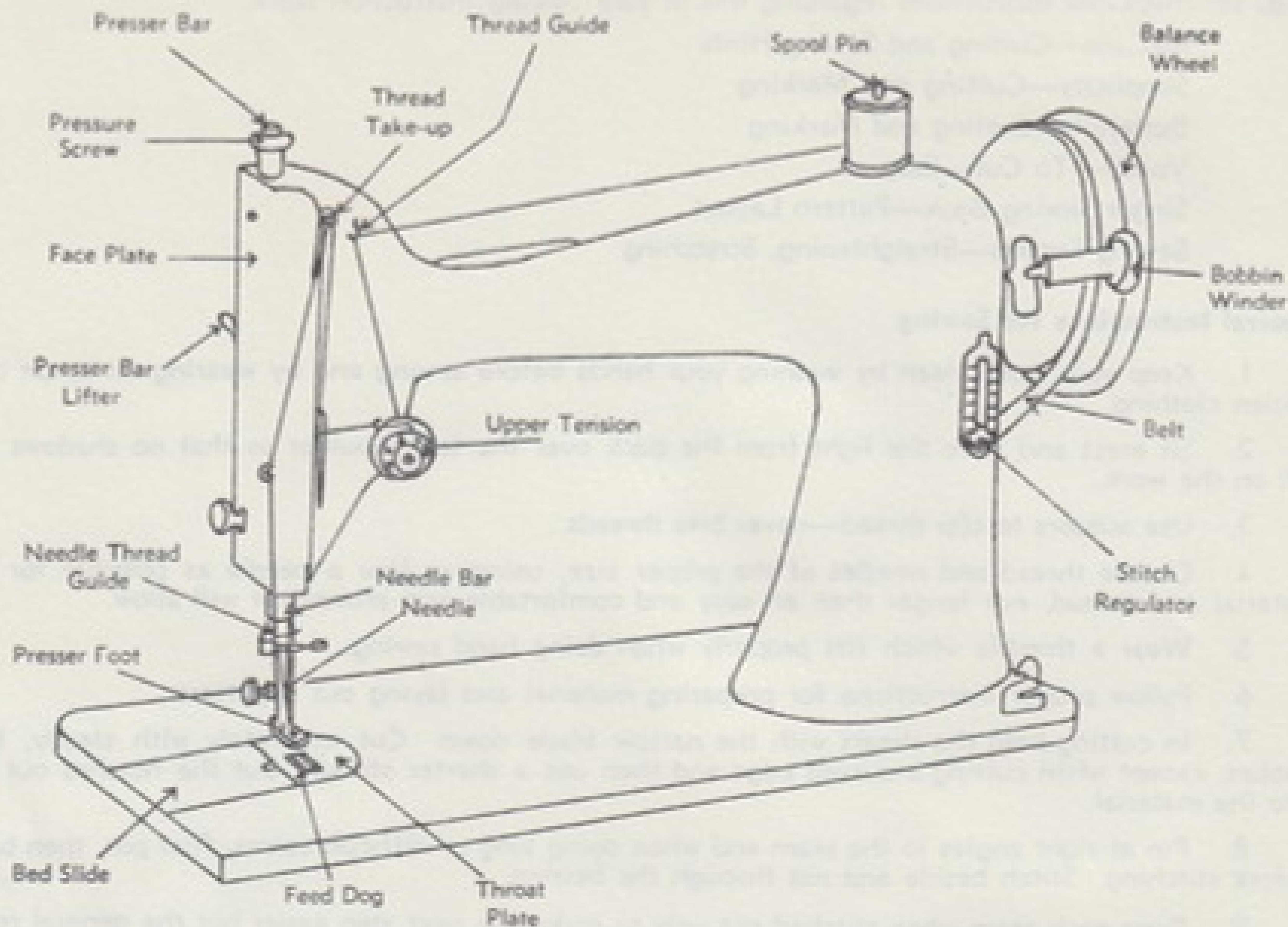
It is important to know the proper placing of your pattern on your material. Before proceeding to do so; check the instructions regarding this in your Sewing Instruction Book.

- McCalls—Cutting and Sewing Hints
- Simplicity—Cutting and Marking
- Butterick—Cutting and Marking
- Vogue—To Cut—Easy
- Singer Sewing Book—Pattern Layout
- Sewing Secrets—Straightening, Stretching

General Instructions for Sewing

1. Keep your work clean by washing your hands before sewing and by wearing an apron over woolen clothing.
2. Sit erect and have the light from the back over the left shoulder so that no shadows will fall on the work.
3. Use scissors to clip thread—never bite threads.
4. Choose thread and needles of the proper size, using as fine a needle as possible for the material and thread, not longer than an easy and comfortable arm movement will allow.
5. Wear a thimble which fits properly when doing hand sewing.
6. Follow proper instructions for preparing material and laying out a pattern.
7. In cutting hold the shears with the narrow blade down. Cut accurately with steady, long strokes, except when cutting a curved edge and then use a shorter stroke. Cut the notches out not into the material.
8. Pin at right angles to the seam and when doing long or difficult seams, first pin, then baste before stitching. Stitch beside and not through the basting.
9. Press each seam when stitched not only to make the next step easier but the general result more tailored.
10. When making a dress or large garment carry it in a flat cardboard box to keep it from wrinkling badly.
11. Articles should be clean, well pressed and attractively displayed for scoring.

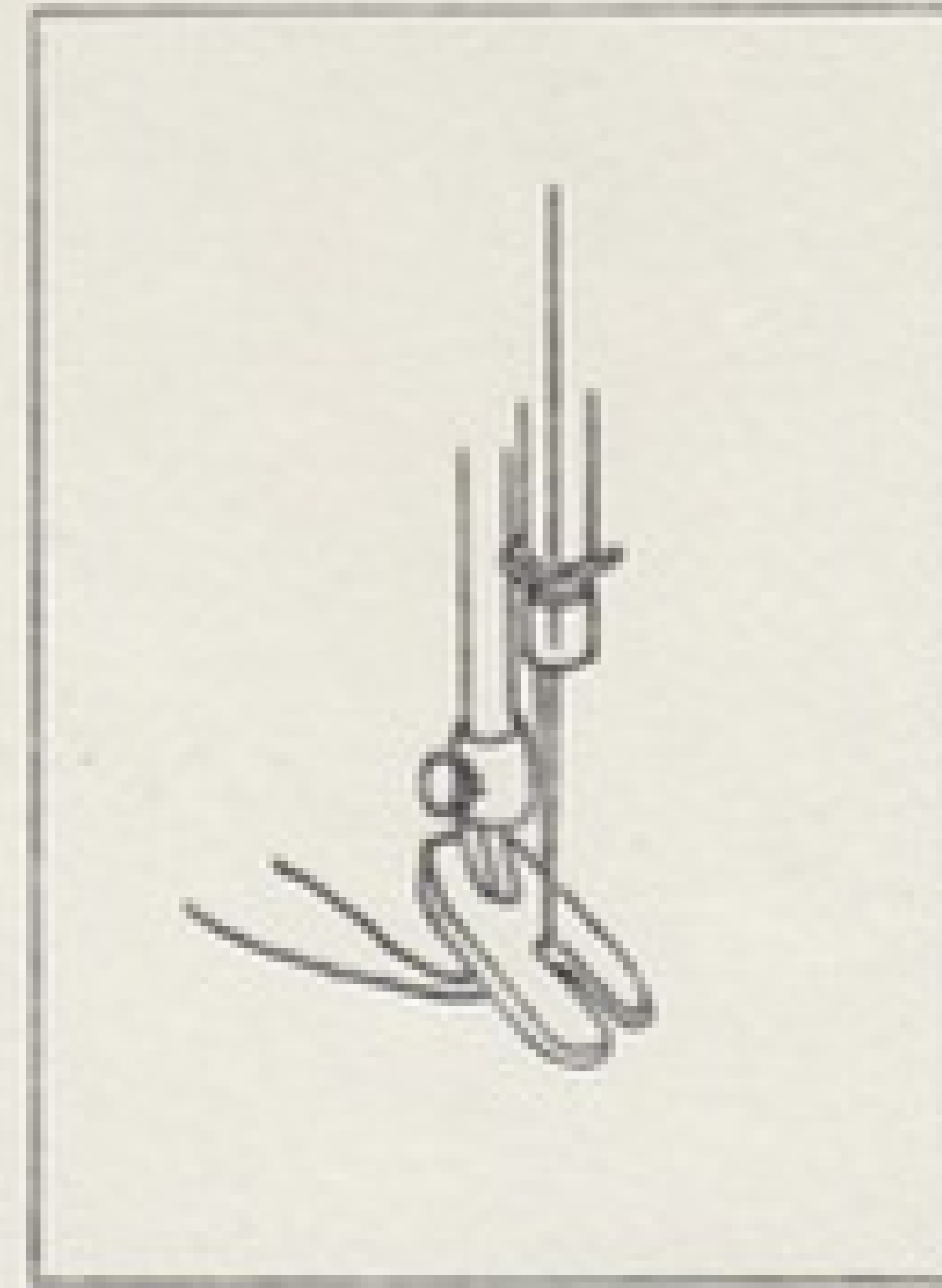
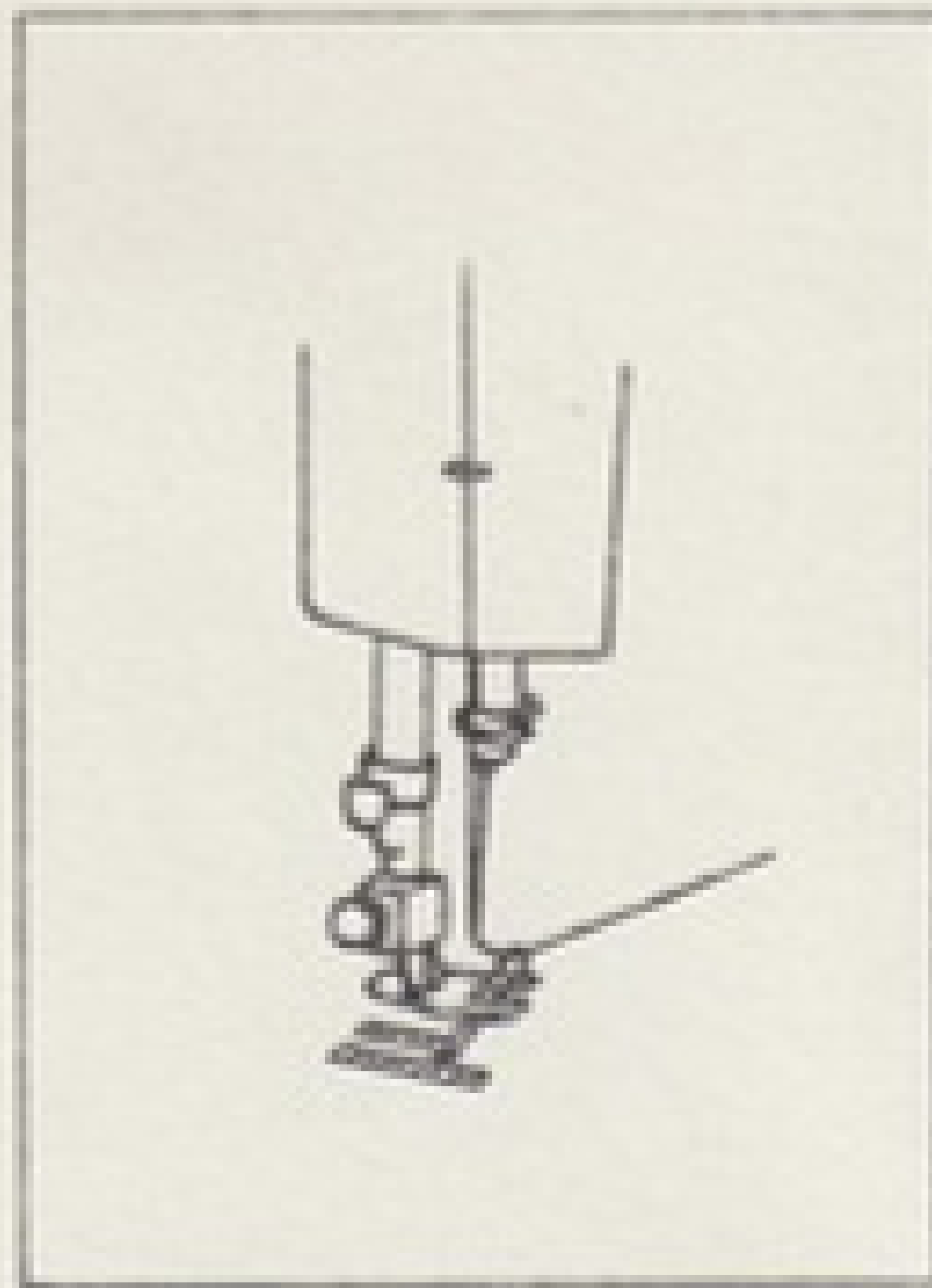
THE SEWING MACHINE HEAD



General Rules for Machine Sewing

1. Change the tension and length on the sewing machine to suit the material to be sewn. 12-14 stitches per inch is suitable for most cotton fabrics. A shorter stitch would be used on finer and lighter fabric and a longer one on coarser and heavier fabrics.
2. Perfect tension is necessary for strong seams. Your stitches should look the same on either side of your work. To test this, stitch over two layers of bias material, then stretch on either side of your work. Both threads should break at the same time. If they do not have your mother or leader check the threading of the machine and the placing of your needle. If this is correct then check the tension. Information on adjusting the tension of your machine may be found in the instruction booklet that comes with your machine.
3. To begin stitching:
 - (a) draw both upper and lower threads under the pressure foot and then back diagonally from the foot.
 - (b) Place take-up lever and needle at highest position.
 - (c) Place fabric under pressure foot in correct position with the bulk of the fabric to the left.
 - (d) Lower needle into the fabric then lower the pressure foot.
4. To end stitching:
 - (a) Complete last stitch and raise take-up lever and needle to highest position. **Do not** stitch off material.
 - (b) Raise pressure foot and pull material back about 4 inches. Cut thread.
5. To fasten stitches:
 - (a) Retrace by turning fabric on the needle at the point of the last stitch and then sewing 6 or 8 stitches in the opposite direction or backstitching with the automatic machine.
 - (b) Pull both threads to the wrong side of the fabric and tie.

DRAWING UP BOBBIN THREAD



Raise the presser foot, hold the end of the upper thread in the left hand and with the right, turn the balance wheel until the needle takes one stitch down into feed and up. Pull needle thread until bobbin thread comes up. Draw both threads to back, placing top thread between the prongs of the presser foot.

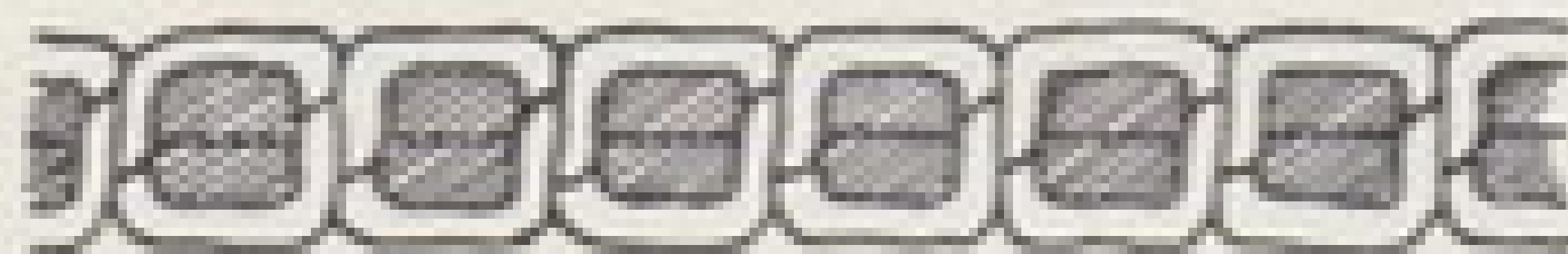
Tension

In stitching material of different weights and fabrics, care must be taken to have the proper tension and length of stitch.

The upper tension (see diagram) controls the amount of strain placed on the spool thread as it passes into the needle. The strain on the thread as it passes under the spring on the bobbin case is called the lower tension.

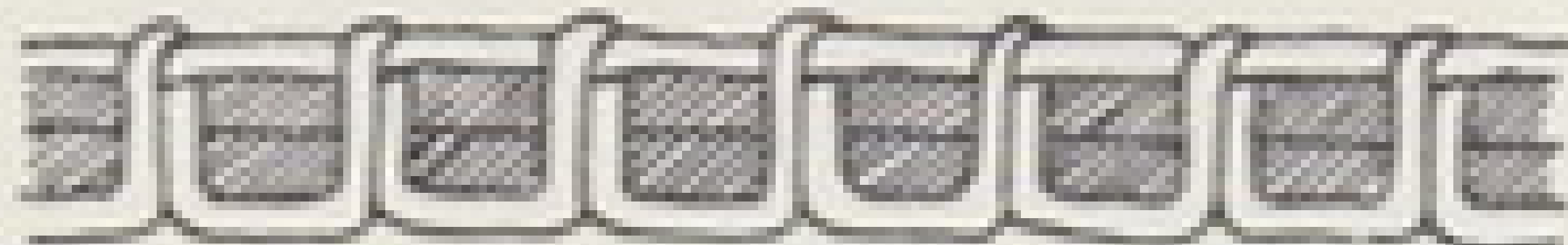
If both tensions are right the threads interlock.

A



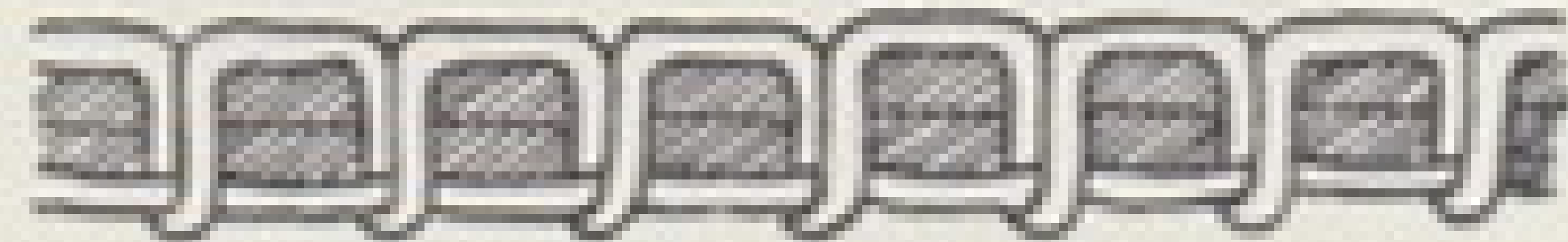
Correct.

B



Top thread is too tight or bobbin thread too loose.

C

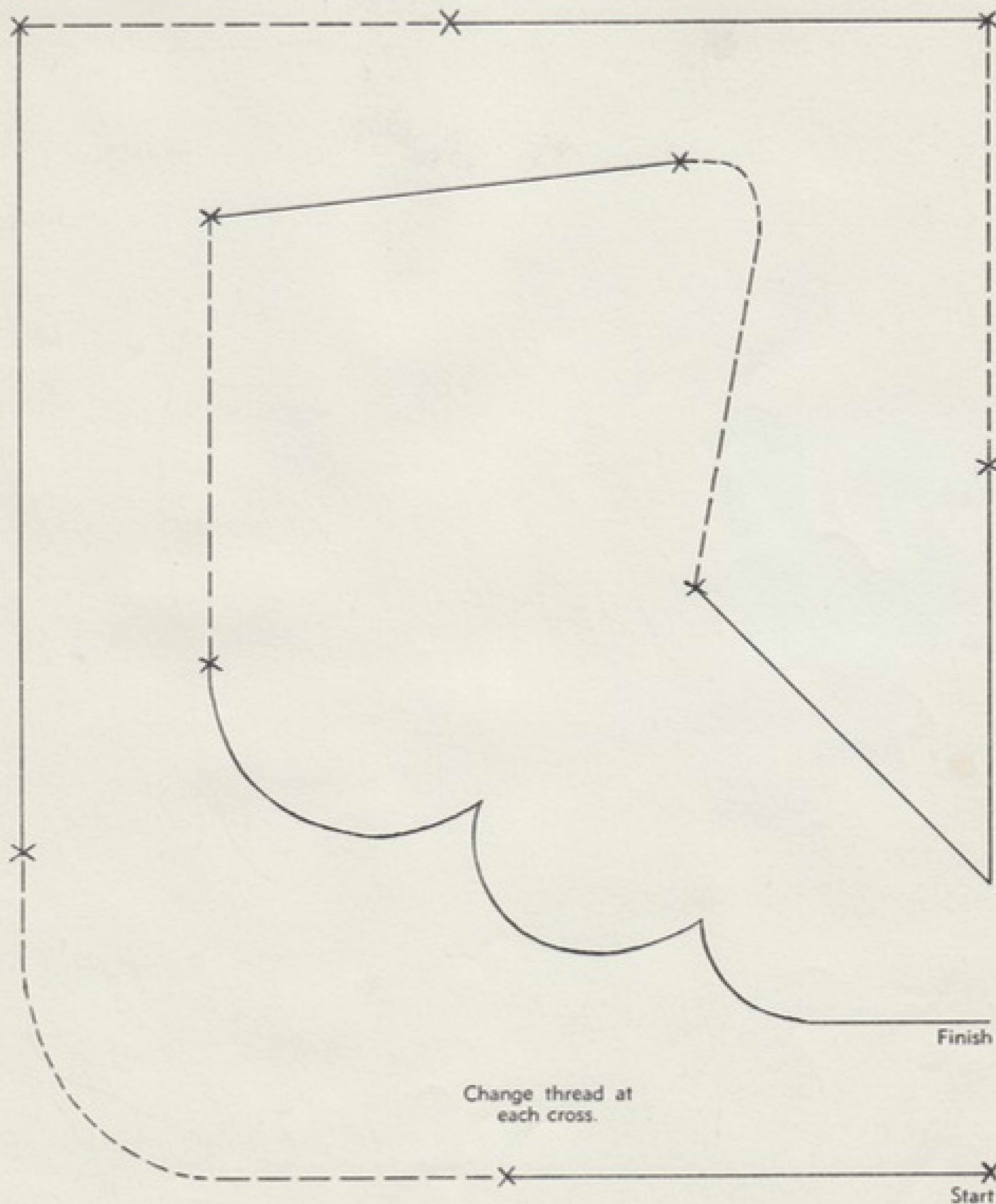


Under thread is too tight or top thread too loose.

To be sure that your bobbin is wound and inserted into the case correctly, check the instruction book supplied with your machine. If the lower tension is correctly adjusted for your material all minor changes can be made on the upper tension. If it is necessary to adjust the lower tension it is done by slightly turning the small screw near the centre of the spring under which the bobbin thread passes.

This page is designed to give you practice in using your sewing machine. Trace the design onto pieces of paper and practice stitching. First practice with an unthreaded machine until you can follow the design then follow instructions on the paper. Include this page in your project book.

PRACTICE SHEET



PROJECTS

AND



SAMPLE

REVIEW YEAR III

1. Wool fibres differ from others in their construction. They have
..... Scales and Crimp
2. Wool shrinks when steamed is therefore easy to sew with.
3. Wool is good for winter clothes because it is warm
to wear.
4. Two classes of woolen fabrics are Worsted and
..... woolen
5. The two methods of lining a garment are called lining
and underlining
6. Two qualities of a good lining fabric are color fast
and preshrunk
7. A wash and wear garment requires a wash and wear lining.
TRUE or FALSE True
8. Two types of interlinings available are woven
and non-woven
9. Interlining should be heavier or lighter than the fabric with which it is used?
shrinking out fullness in curved areas light
10. A tailor's ham is useful for shrinking out fullness in curved areas
11. One point to be considered when choosing accessories is color of
accessories as to the article
12. Three colours should be used in one outfit.
13. Using the "Rule of Fourteen" score the clothes you wore to school today.
14. "A line repeated is a line accented."
15. Can you draw a colour wheel? yes
16. Examples of Warm Colours are color that could be used
..... red, yellow
Cool Colours are blue, green
17. The three colour harmony combinations are analogous
..... monochromatic , complementary
18. Large accessories look best on tall & large people.
19. Small patterns are suited to small
20. The two rules for buying underclothing are try on
and measure



SEWING

There was a 4 - Her, Miss Metch,
Who decided to sew with stretch
She cut it all wrong,
And her garment's too long
You'd really agree — she's no catch.

FOURTH YEAR SEWING PROJECT



What — an outfit.

The sewing for this year's project is to be done on one of the new fabrics. Some you might consider are stretch, bonded, knits, wash and wear, wool, permanent press cotton. This same fabric is to be used for a fabric study project, outlined in the next section.

The projects you might make are: dress, jacket, dress and jacket, skirt and jacket, pant suit and coat, etc. **Remember** the final decision is yours.

On Achievement Day, this outfit is to be accessoried with purchased or hand made articles.

Why

To learn —

1. to work with one of the new fabrics.
2. to purchase new fabrics wisely.
3. to co-ordinate patterns and fabrics.
4. to select suitable accessories for an outfit.

How

1. Which fabric did you choose?

.....velvet.....

2. What type of garment will you make?

.....Slightly-fitted A line dress.....

3. What type of pattern is most suitable for the fabric chosen?

.....a simple pattern with little detail.....

4. What size pattern do you require this year?

.....12 Miss 12.....

5. What type of notions will be needed? (Consider the characteristics of your fabric, e.g. wash and wear, stretch, etc.)

6. What preparations are required before you begin to cut the fabric?

.....all velvet has a nap, and must be cut with the pieces going in one direction.....

7. What special problems are involved in laying the pattern?

pattern piece must lay in one direction

8. What precautions need to be taken when cutting the fabric?

cut all pieces with the nap running up toward the top of the garment

9. What special problems may you encounter when sewing your garment, if any?

No problems

10. What accessories will be used to enhance the completed project? (review the accessories section in the 3rd year Project Book.)

Consult the pattern deltor and the Step-by-Step Sewing Reference for assistance. Don't hesitate to ask your leader if you encounter any difficulties.

GREAT! YOU HAVE COMPLETED THE GARMENT!

Don't forget to fill in the record page and score sheet.



March 1944
Nov 29, 1944

RECORD PAGE

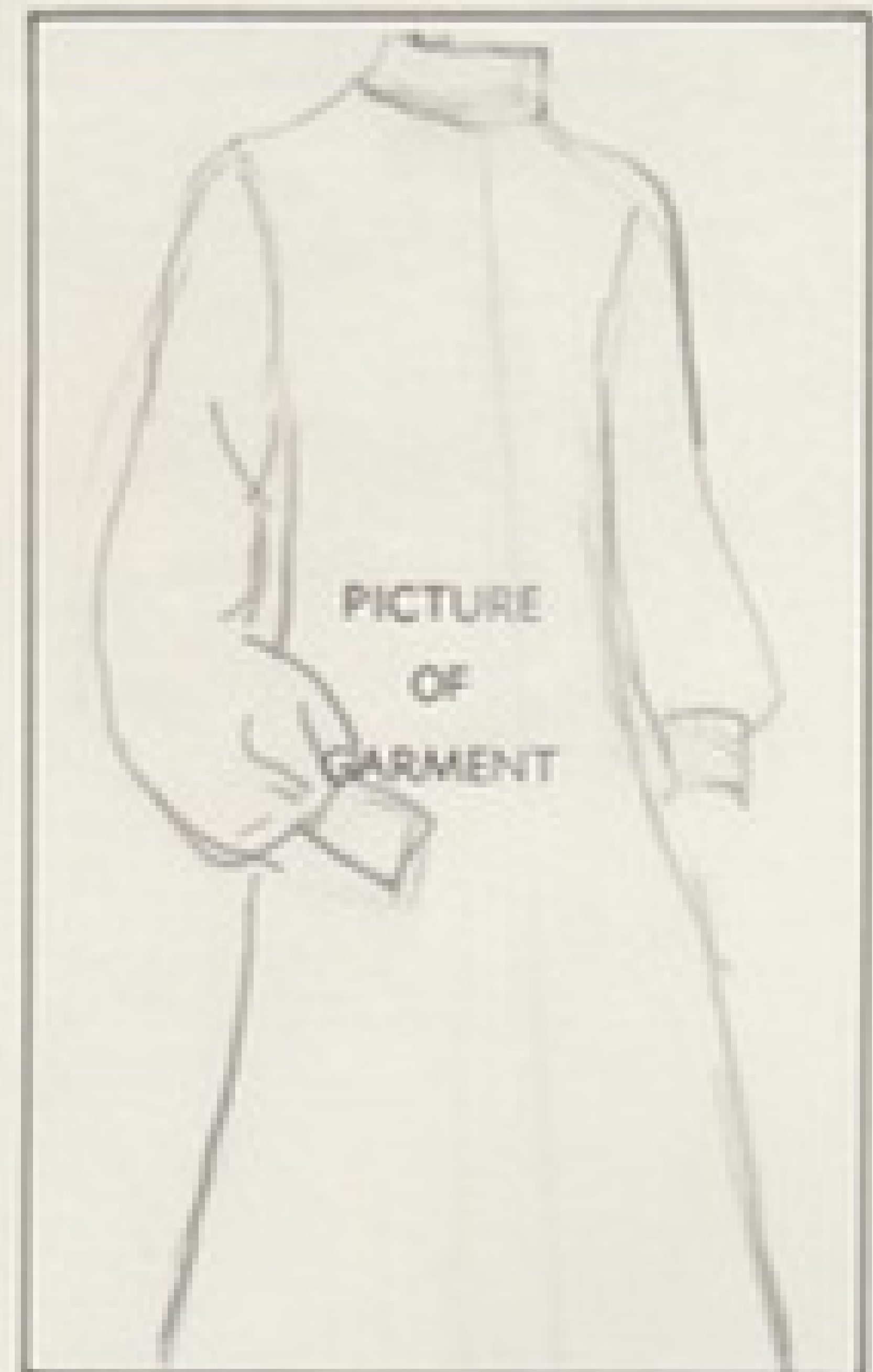
Project

The outfit made was velvet

Accessories used black patent shoes

Pattern

The number and Company Vogue 2067



Material

Type of fabric used velvet

Special finishes gold (braid) sequins

Care required dry cleaning



Cost

34.95 yds @ 3 1/2 yds @ 14.85

Pattern \$2.20 2.20

15 spool thread @ 3 45

Other notions

gold (braid) sequins 25 per yd 8 yd 75

zipper 1.00

lining 98¢ 3 yds 2.74

perlon 1.29 1/2 65

TOTAL 20.79

Cost of similar article if purchased 40.00

Savings / Loss 19.21

SCORE SHEET

General Appearance (25)

MY SCORE

neatness — clean, well pressed	5	5.....
design — suitable to material and type of garment	5	5.....
colour — pleasing and appropriate	5	5.....
trimming — suitable to garment	5	5.....
accessories — suitable, harmonious	5	5.....

Material (20)

suitable for purpose of garment	4	4.....
harmony of fabric, thread, trimmings, etc.	4	4.....
quality — good enough for time spent	4	
lining comparable in quality and colour to fabric	4	1.....
interfacing suitable	4	4.....

Workmanship (55)

accurately cut	5	4.....
stitching straight, suitable length, and tension adjusted	4	4.....
collar rolled and shaped to fit neck and seams turned slightly underside	5	5.....
findings properly applied	5	5.....
seams even in width and suitable to material	4	4.....
hems and facings smooth, flat and even in width	5	
threads fastened	2	2.....
lining securely fastened	4	4.....
pleat down centre back of lining	2	No pleat.....
buttonholes neatly and correctly done	5	No buttons.....
lapel rolled from neckline, seams turned slightly to underside	5	None.....
no puckers or gathers at armseye	4	4.....
pockets correctly placed and applied	4	no pockets.....

TOTAL 100

80 - 100 points — Congratulations on a job well done.

79 - 50 points — Are there some of these things you would like to correct or re-do.

49 - 0 points — tsk, tsk, is it good enough to wear!

DARNING & MENDING

My dress that was stylish last year
Has made me shed more than a tear,
But now that I know
How to mend and to sew
Remake it? — certainly, my dear.



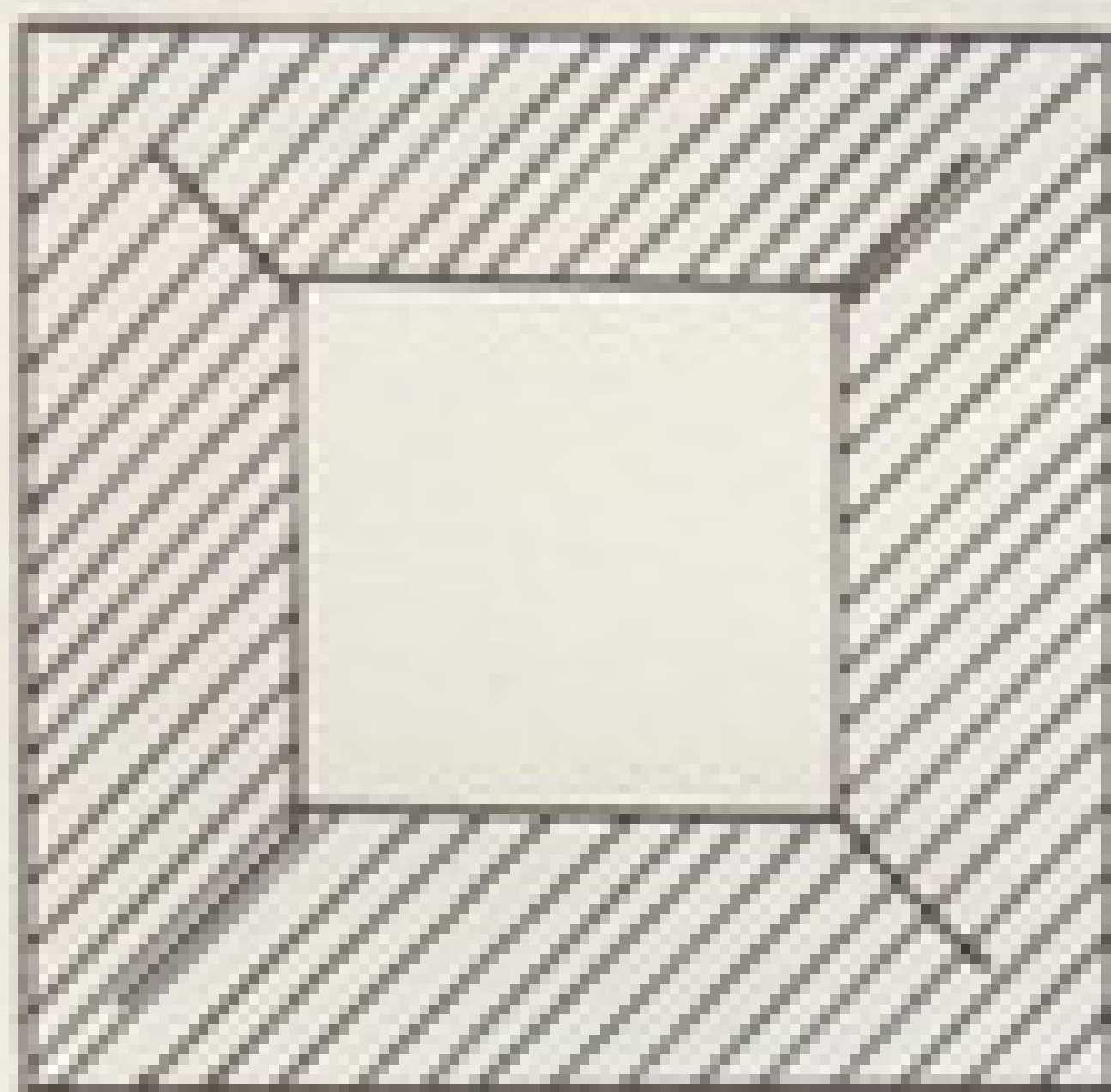
DARNING & MENDING

When should you repair clothes? The rule to remember is — Always mend before laundering or cleaning. Make sure the quality of the garment warrants the time and energy it takes to mend or darn it.

Darning — for use on knitted articles, e.g. socks.

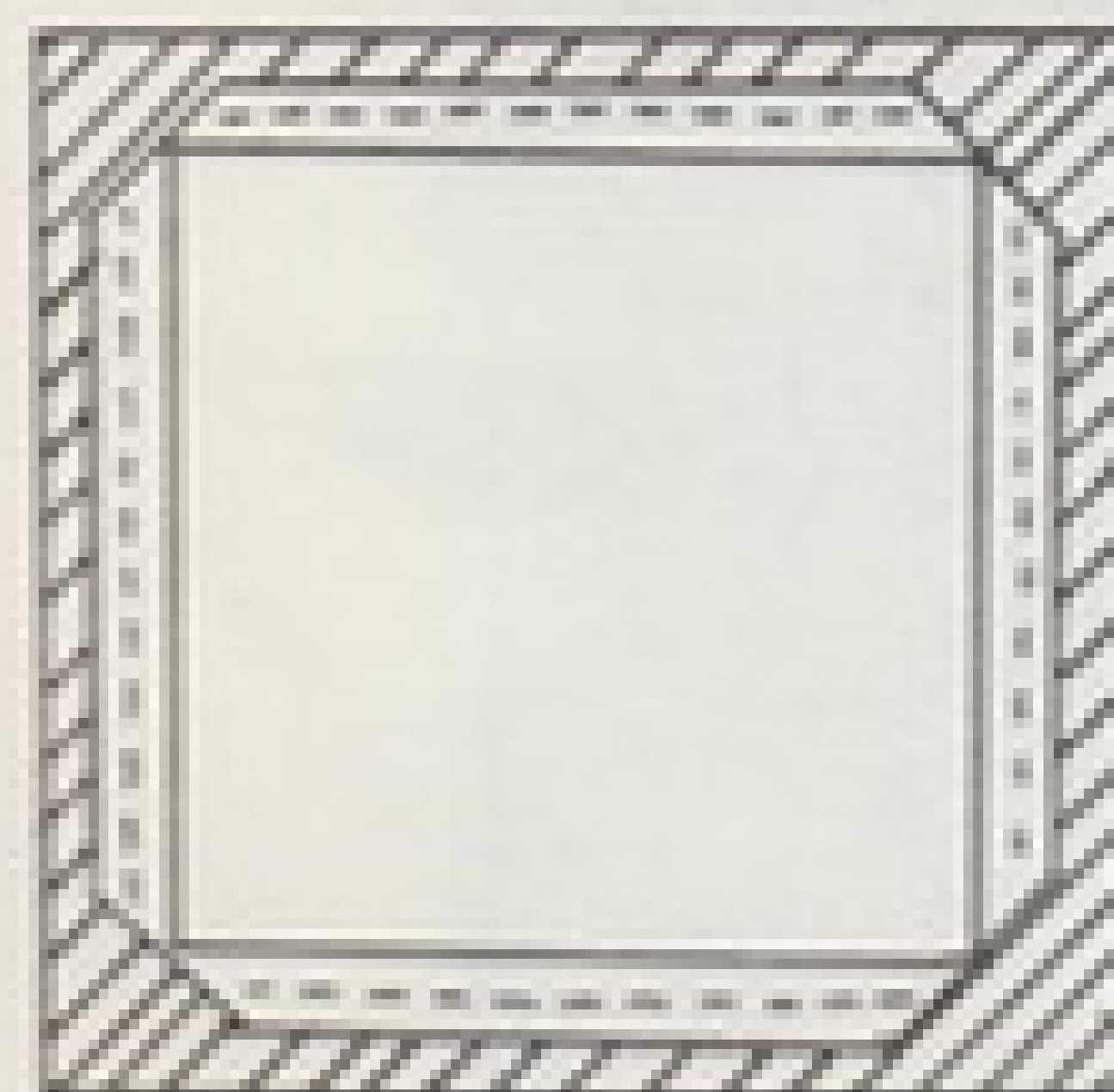
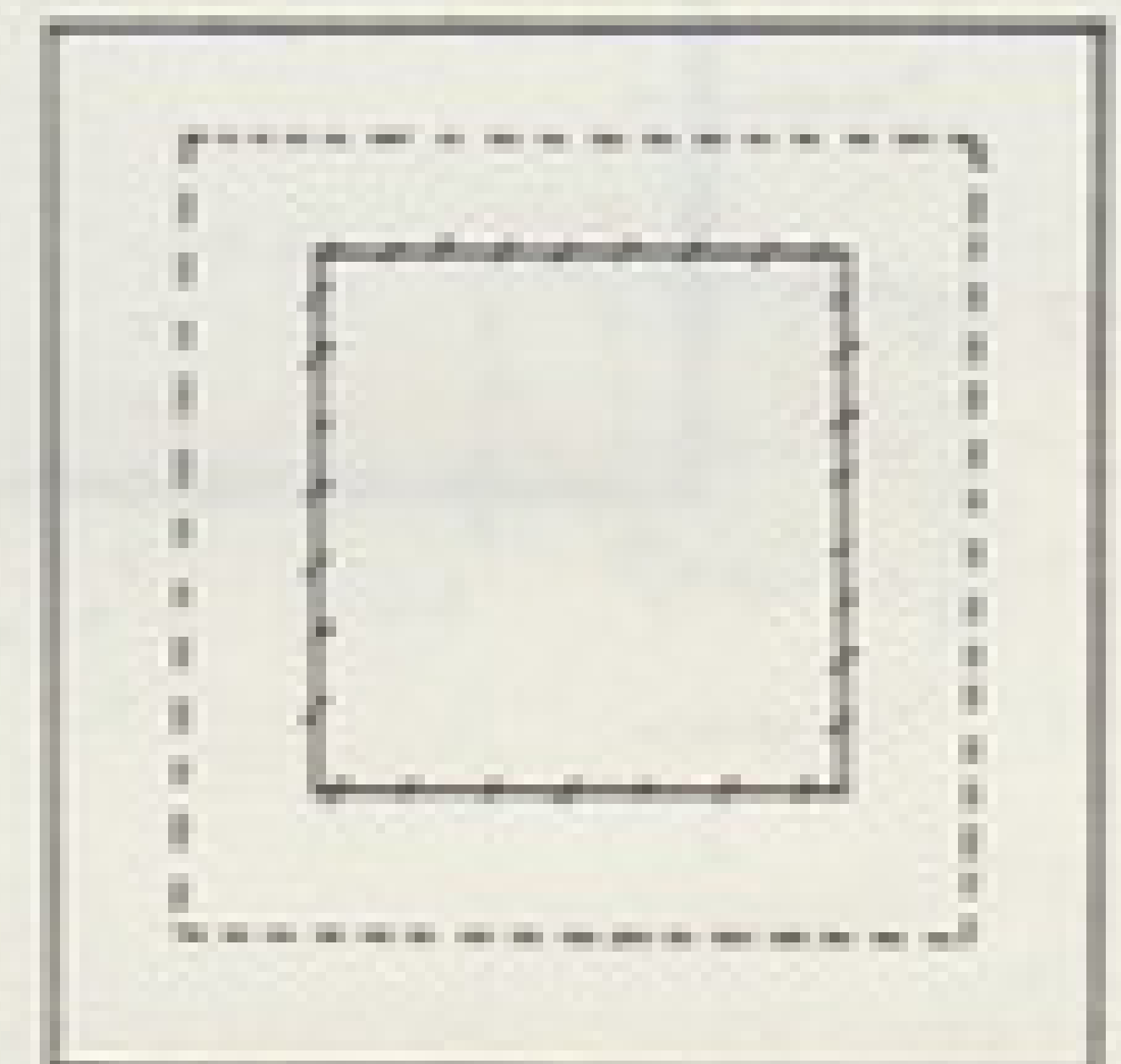
1. Trim away the ravelled threads at the edge of the hole, but do not cut the edge of the hole.
2. Work on wrong side, with thread or yarn of similar size, colour and quality.
3. Fill in lengthwise threads first and insert needle beyond the thin area leaving a loose end to be cut off. Work in rows close together using small running stitches. Do not pull your thread too tightly when turning. Put your needle under the edge of hole and then alternate pulling it over on the next row.
4. The crosswise threads are then put in using plain weaving — over and under.

Mending — The most common method of mending is to use a hemmed patch. It is most suitable for garments needing frequent launderings, e.g. bedding, underwear.

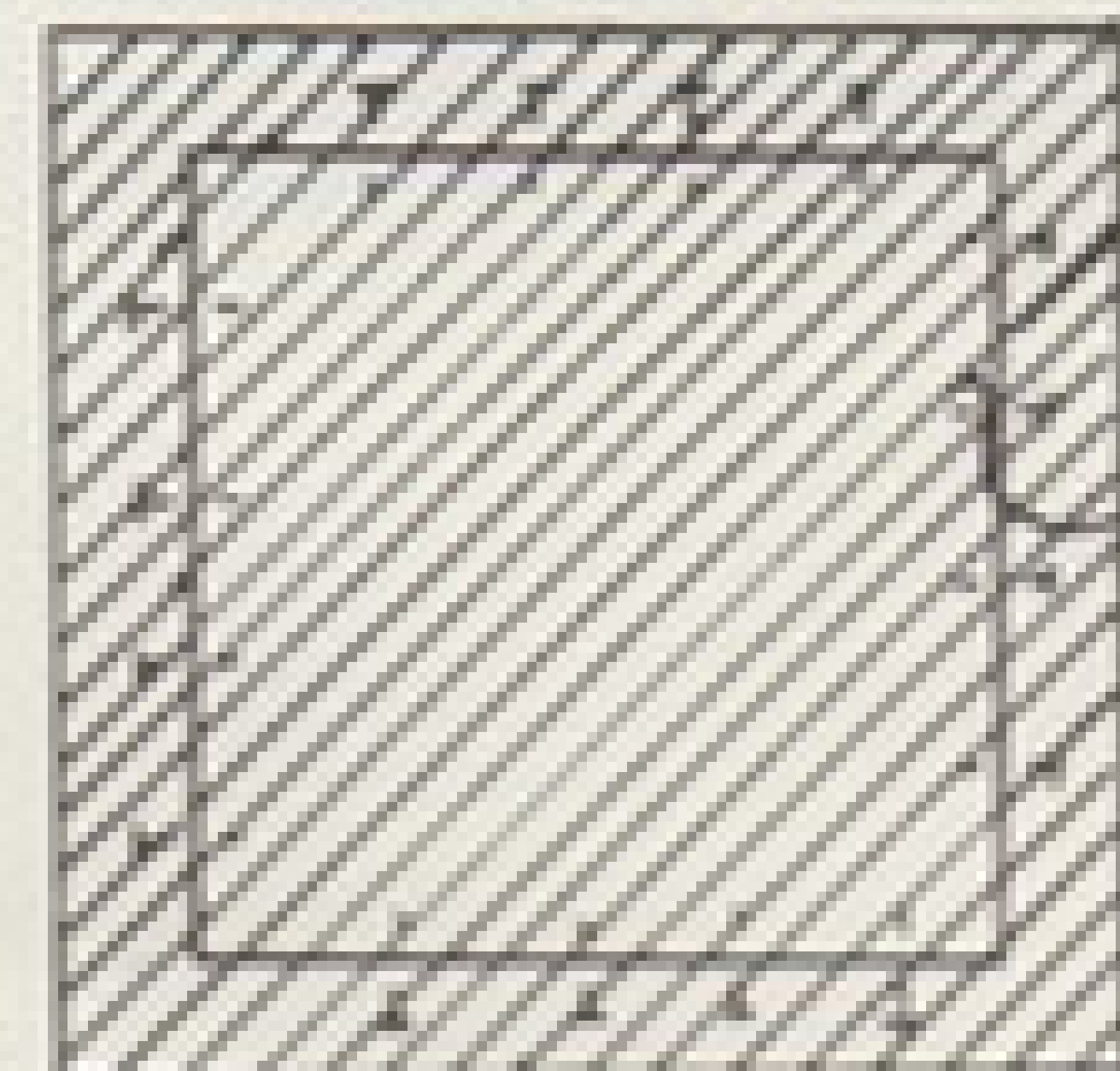


Cut away worn edges following grain of material. Clip diagonally outward $\frac{1}{4}$ inch at each corner.

On wrong side, turn under raw edge of patch and hand hem.



Press or baste edges open.



Place right side of patch to wrong side of article. Pin matching grain and design. Patch material to be one inch larger than hole and of a shrunk, preferably faded matching material. Hand hem material to patch.

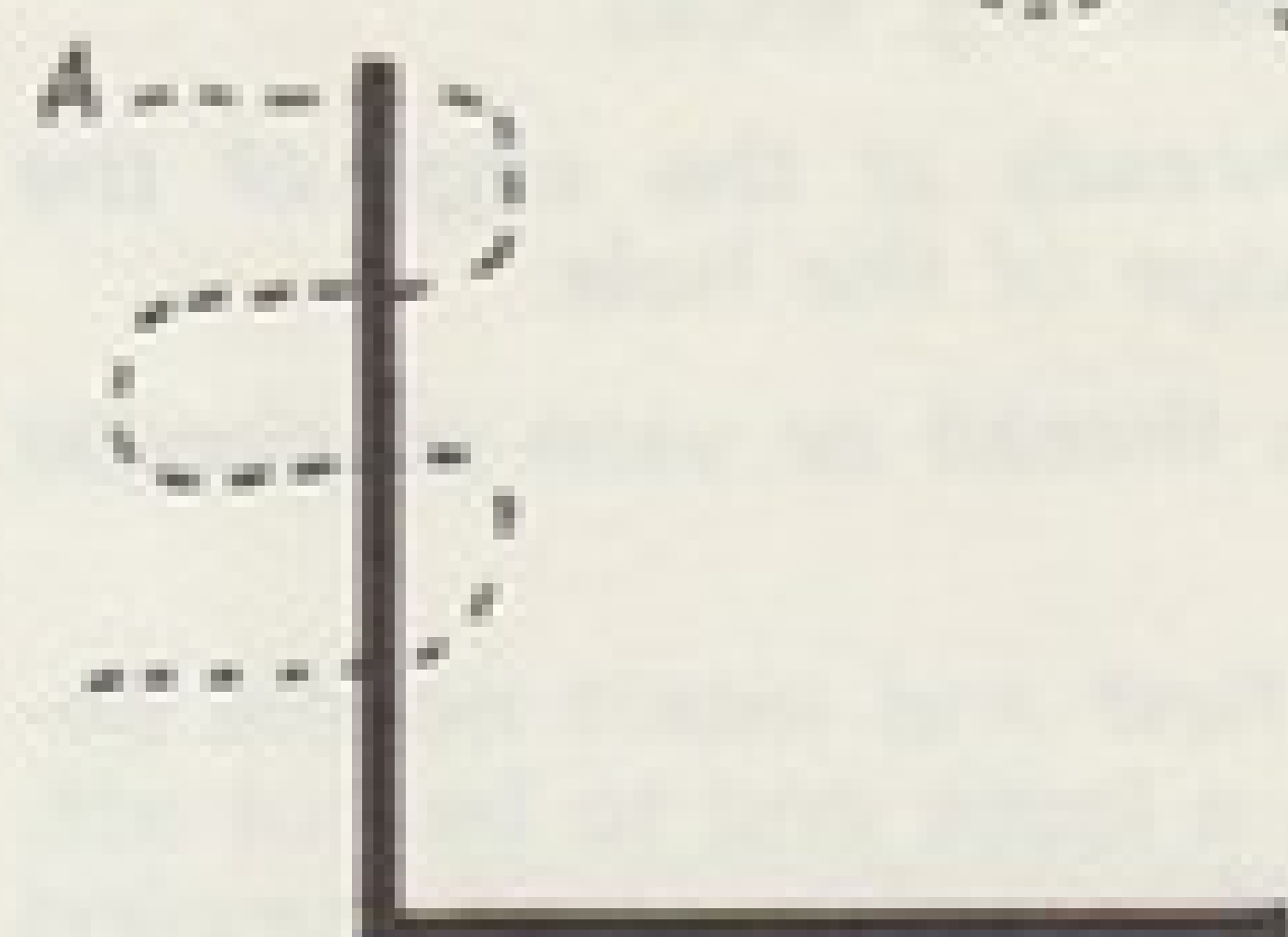
Garment Darn

Used on woven materials, e.g. wool, linen.



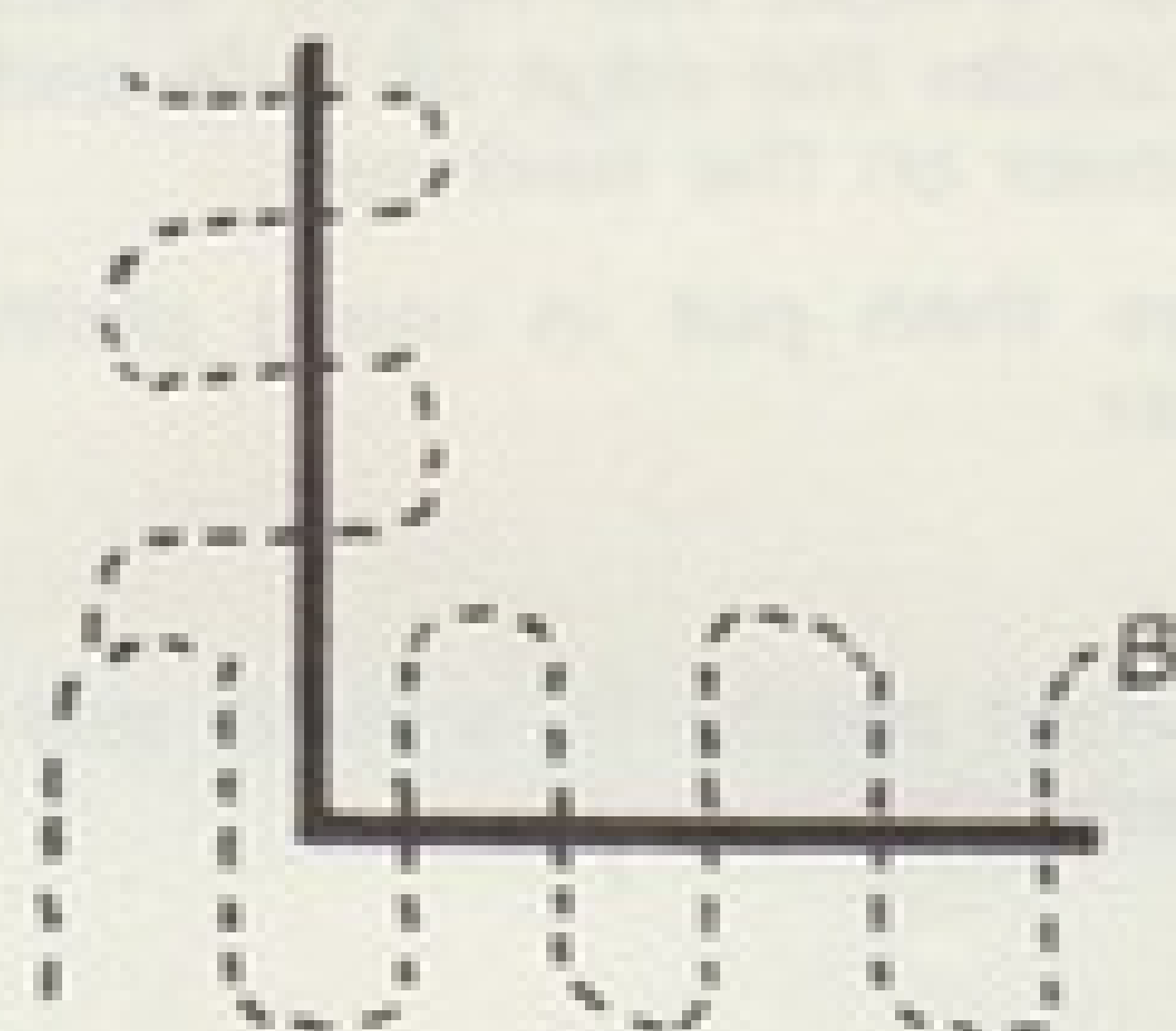
I. Straight Tear

- Press edges together
- Run rows of running stitches or machine stitches across tear using ravelled or matching thread.
- Be sure to leave stitches loose.

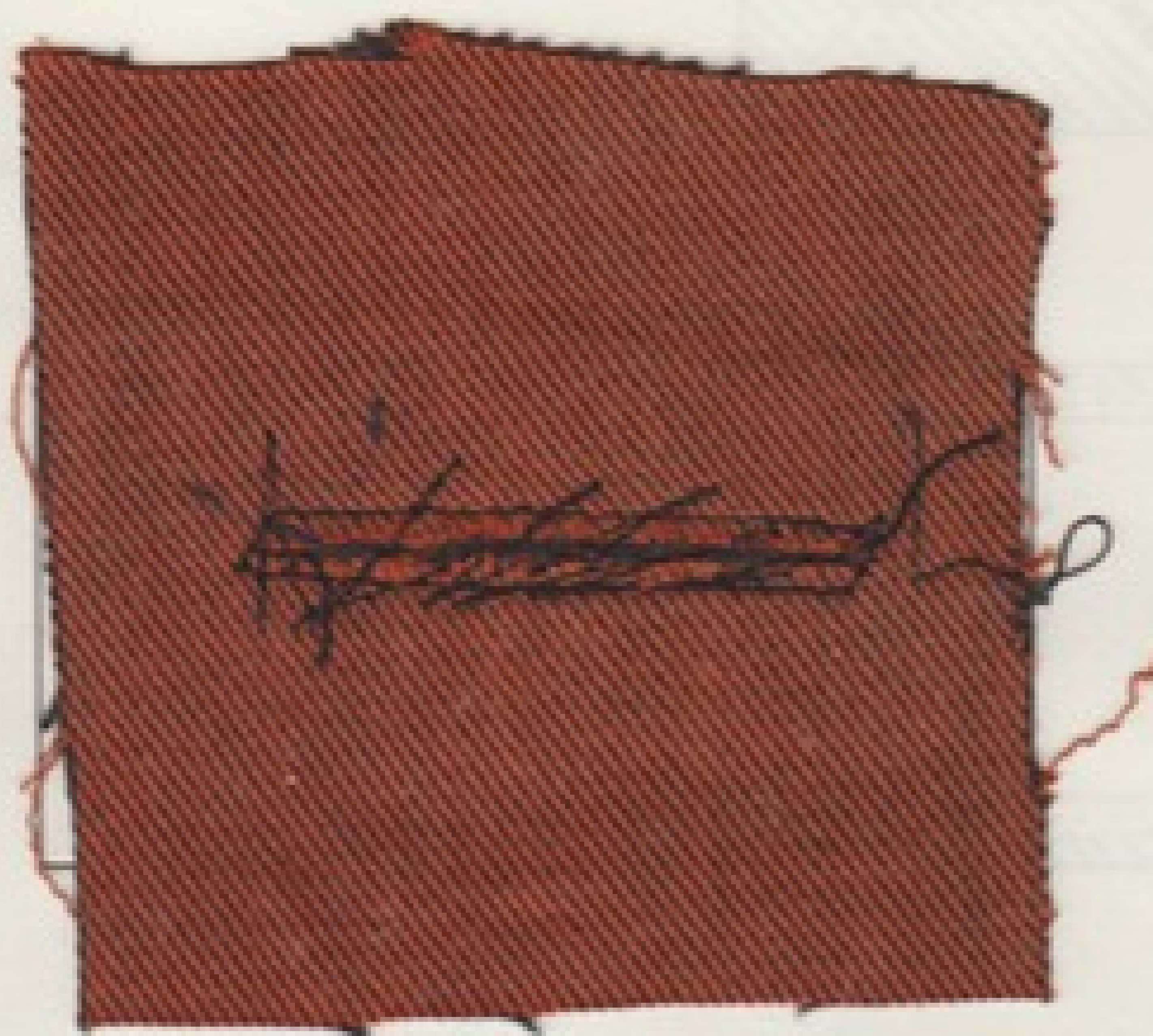
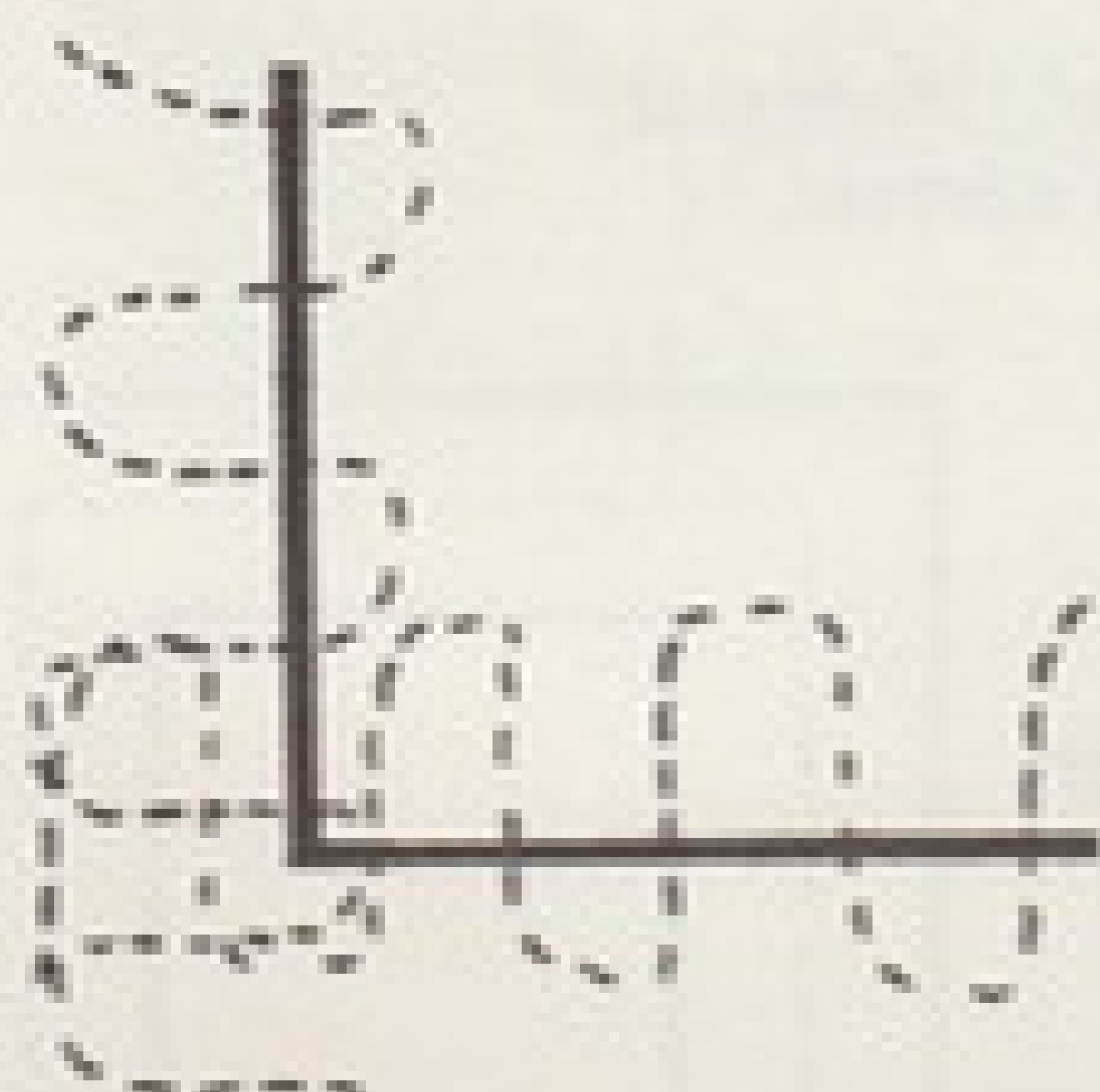


II. Three Cornered Tear

- Press edges together
- Working on wrong side and using ravelled or matching thread, begin at A and make rows of running stitches across tear.
- Continue to about 2/3 of the distance of the corner.
- With a new thread, begin at the other end and darn past the corner.
- Then begin where first darning discontinued and darn corner a second time.



Construct a sample illustrating one of the four methods listed above (darning, patching, straight tear or 3 way tear) for repairing clothes. Mount it neatly below. If desired you may mount more than one.



REMAKES

Do you have a skeleton in your closet? A skeleton is a dress which you haven't worn for ages. Have you considered remaking it?

When to Remake

1. if the garment cannot be refixed, or restyled in its present condition.
2. if the fabric is in good enough condition to warrant the time and effort.

How to Remake

1. select a pattern — one that will fit the pieces of fabric and one that is appropriate
2. rip out garment — decide which seams must be ripped
— can you reverse the material
— can you reuse buttonholes, pockets, etc.
3. prepare the material — brush, remove stains, clean, press, mark worn places and faded areas
4. cut out new pattern — mark the grainline of each fabric piece with chalk
— lay out the pattern avoiding areas marked in section 3.
— consider using other materials in combination if necessary
e.g. a similar tone, plaids, checks or figures on solid
— facings may be priced or another fabric used.

And presto! A new garment appears.



Fourth Year
1967-1968

SEW SIMPLE WITH Eunice Farmer

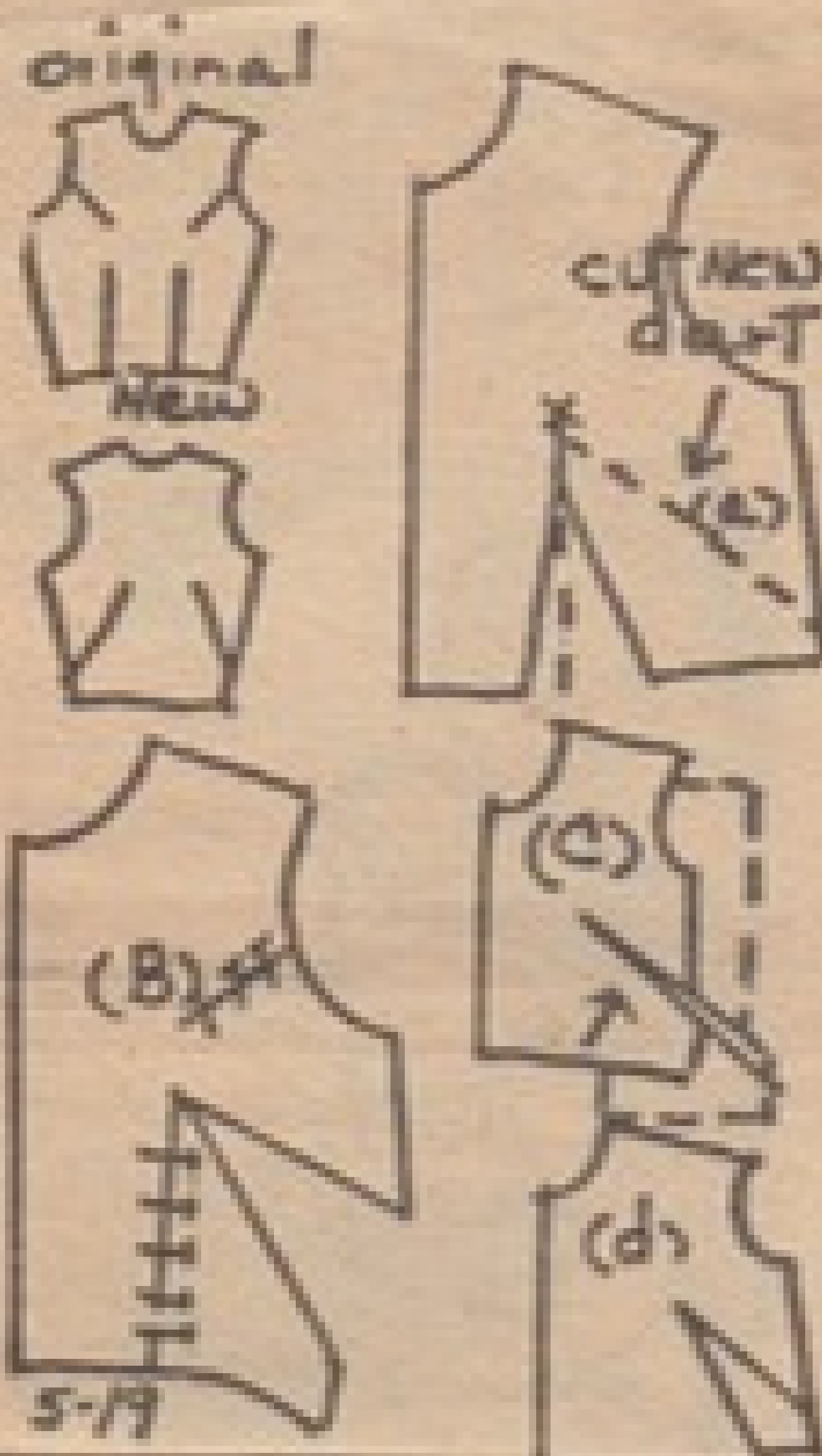
Dear Miss Farmer,

You tell us that pattern companies very rarely make mistakes, but I must ask about the position of a dart on a new pattern. There is no bust line dart. Instead, the dart extends at an angle from the armhole to a point above the bust. I have read that a dart may be repositioned to the most becoming line for the individual. I have never heard of a dart that extended from the arm hole and wonder if there was an error in the pattern. If not, can the position of this dart be changed?

Mrs. E. H.

Dear Mrs. E. H.:

Yes, the position of any dart may be changed, but if you are a complete beginner at sewing I wouldn't suggest you begin by changing the darts. Follow the instructions carefully, step by step, and then try your next experiment on an inexpensive piece of fabric. If this works out, you will have new courage to experiment more often.



You're SEW Right

By DALE CAVANAGH

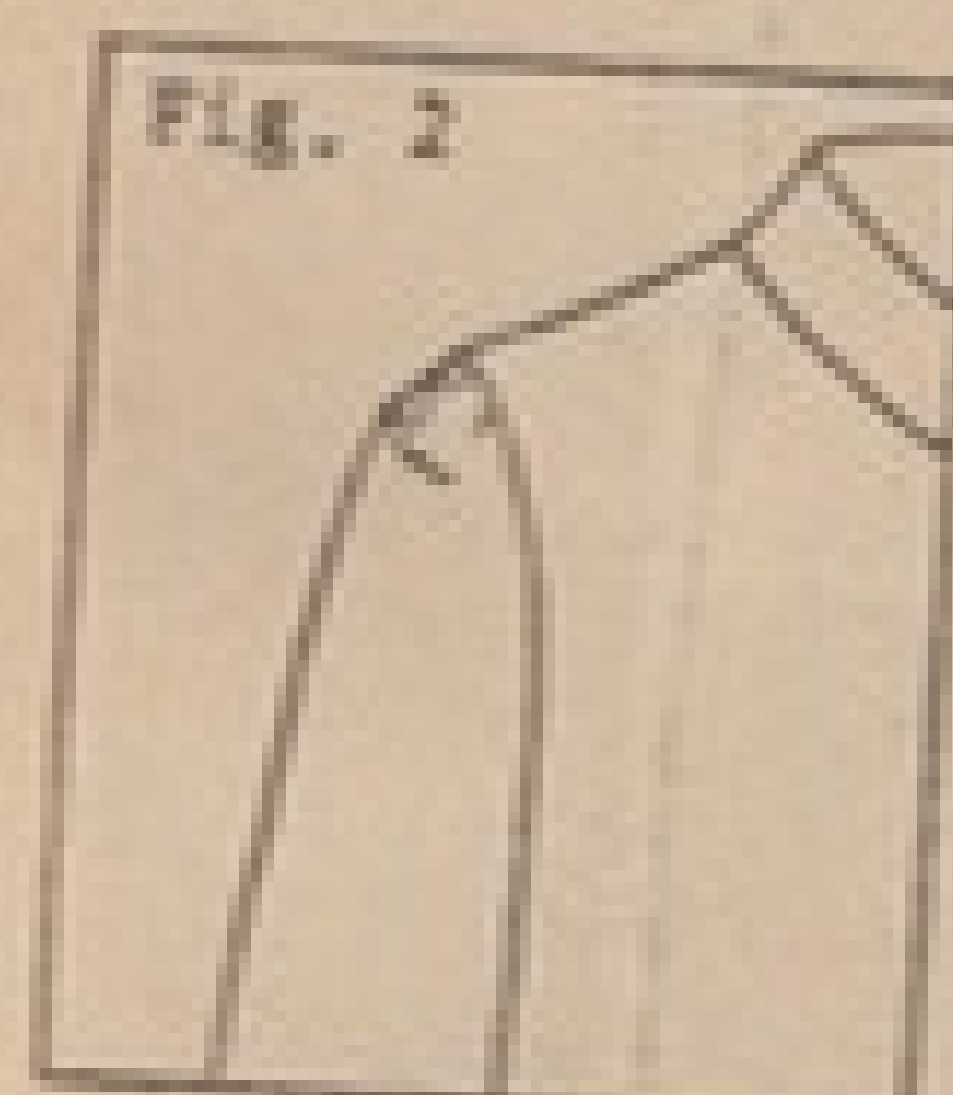
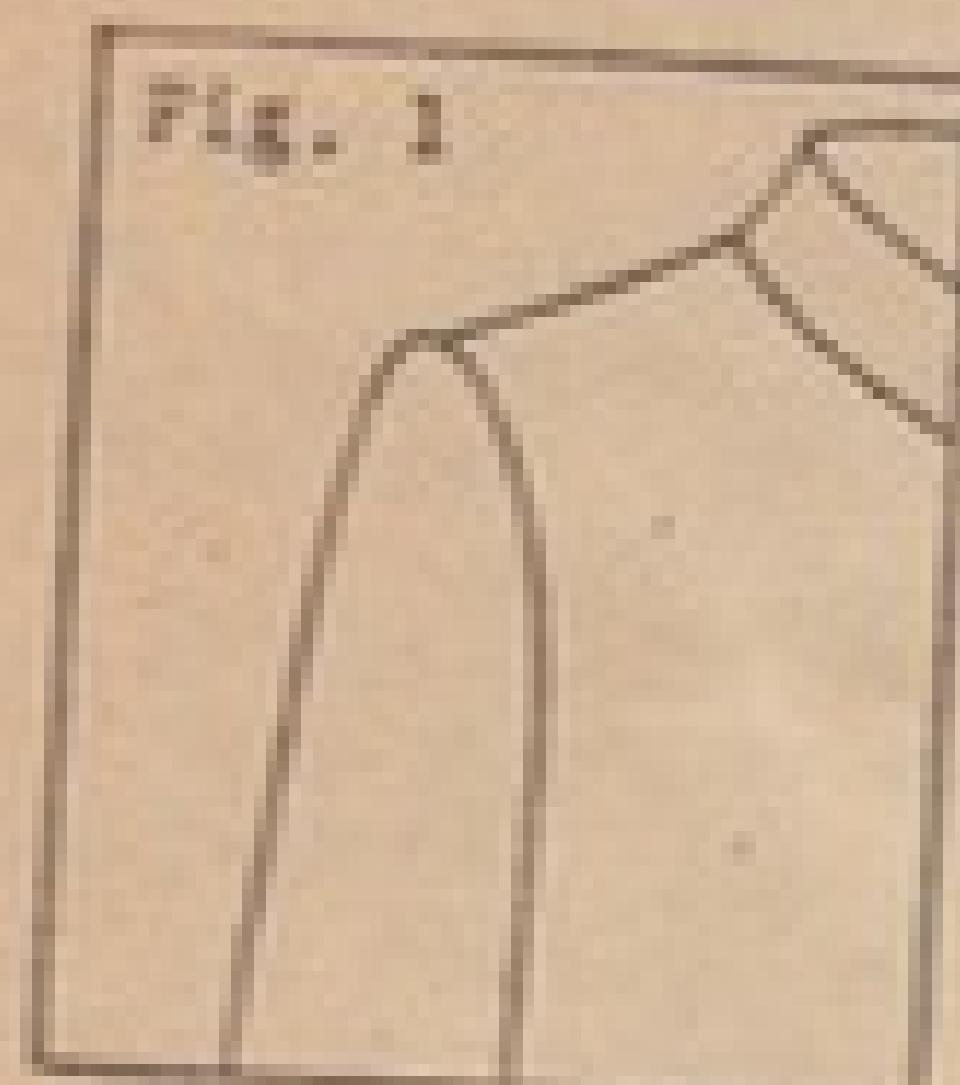
Dear Dale:

I read your column with great interest. I have been watching for some tips on the subject of sleeve caps, and information on easing in sleeves. I have read articles which say "never trim a sleeve cap" but they do not say WHY! I notice on most ready-to-wear clothes, the seam allowance is much narrower than the rest. Why is this? Do they trim the sleeve cap, or do they cut a narrower seam allowance to begin with? I hope you will find it convenient to include some information on this subject in the near future.

Jacqueline Sabatino
Columbus, Indiana.

When a set-in sleeve is used in tailored dresses, suit jackets and coats the sleeve-cap and upper armhole are not usually trimmed. And this is the reason WHY. The untrimmed seam allowance, pressed toward the sleeve, acts as a self-padding or support to fill and mold the eased sleeve cap. This gives a smooth unwrinkled appearance to the top of the sleeve. (Fig. 1)

If the seam is trimmed at the top or pressed away from the sleeve, the sleeve will drop sharply from the seam and small pockery wrinkles will form at the eased cap. (Fig. 2)



However, there are times when trimming of the armhole seam is not only recommended, but necessary. When a jacket or coat is to be lined, the underarm seam is always trimmed below the notches to eliminate thickness. When exceptionally bulky fabrics are used, the seam allowance at the top of the sleeve is trimmed but the garment armhole seam is left intact, except at the underarm.

Again there are times when the entire seam is trimmed to $\frac{1}{4}$ " on both sleeve and armhole. This is always done on dresses made of chiffon or other sheers, on tricot and delicate laces. The seam is double-stitched before trimming. So you see, the rule varies, depending entirely upon the fabric used and the style of garment being made.

In patterns designed for home dressmaking, the seam allowances are standardized at $\frac{1}{4}$ ". Occasionally a different seam width is specified and duly noted in the instructions. In the trade, however, the seam widths vary greatly on any given garment. Centre seams can be 2" wide, side seams 1" but the armhole and top of sleeve seams are usually $\frac{1}{4}$ " wide. This is to be observed in fine ready-to-wear clothes.

served in fine ready-to-wear clothes.

In Haute Couture, the cut and hang of a sleeve is one of the delicate points that distinguishes the original from the copy. In a designers workroom, the setting-in of sleeves is done by a skilled specialist who may handle this one operation only.

Easing and setting in sleeves properly is an acquired knack.

Poor results can be attributed to many things. Even the choice of fabric can be an important factor. While the pliable fabrics respond to easing beautifully, there are those that stubbornly resist the most diligent steaming and shaping. Nothing, it seems, can entirely eliminate the nasty little pockers at the top of the sleeve. The stubborn ones include closely woven fabrics such as taffeta, ottoman, dacron-cotton broadcloths, stiff silks and glazed cottons. In difficult to ease fabrics, a raglan or molded sleeve is more satisfactory.

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You won't be discouraged by mentally trying to follow the instructions. File this column away until you wish to change the darts and then follow my instructions step by step — it really works!

She saw him as a colored heroic stature in the three years of separation. She didn't suffer in any way except indicating that the new country would shake her head with a smile to work very hard, but soon I shall local politics. Of course he has and a...

APRIL 2, 1963
THIRD YEAR

1M/3/63.

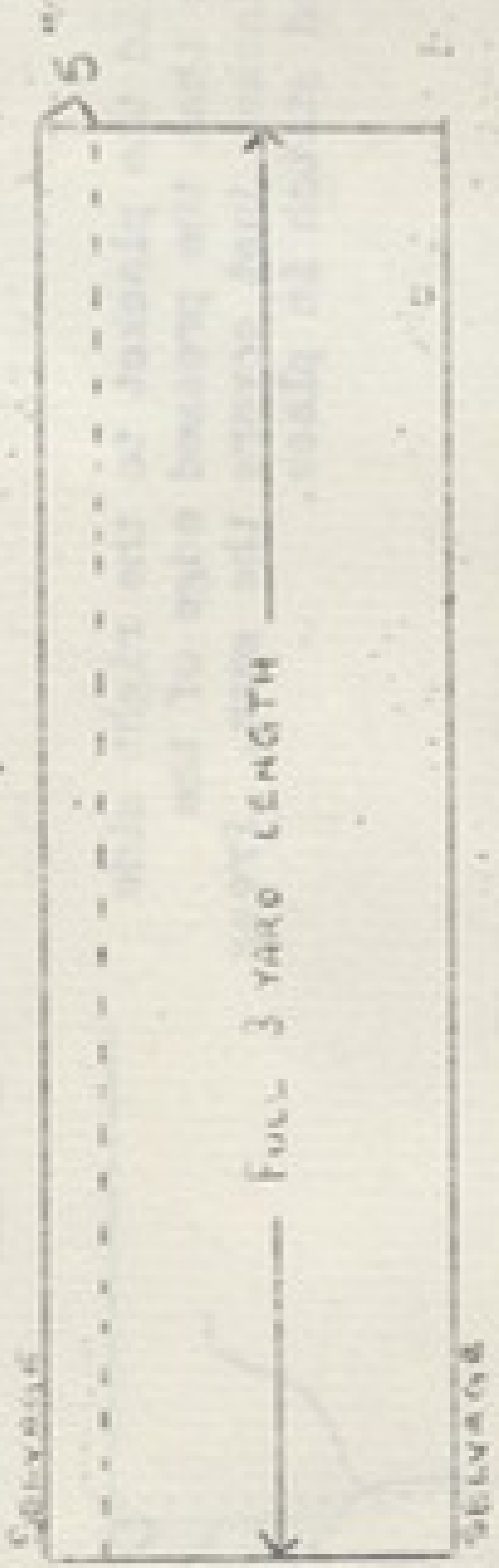
COTTON SKIRT WITH SOFT PLEATS

MATERIALS NEEDED:

3 yds. firm cotton material - 36" wide. e.g. border print, broadcloth, all-over print.
Matching thread - (mercerized cotton).
Matching button, hook and eye.

DIRECTIONS:

1. Straighten the cut ends of the fabric using one of these methods:
a) pulling a thread and cutting along the pulled thread.
b) tearing the fabric.
c) if printed in a large design (e.g. border print), cut the ends so the design will match at the seam.
2. Measure down 5" from the selvage on the part of the skirt which will be towards the waist. Cut or tear off a 5" strip along the whole length of the piece. This will be used for band and placket pieces.



BAND:

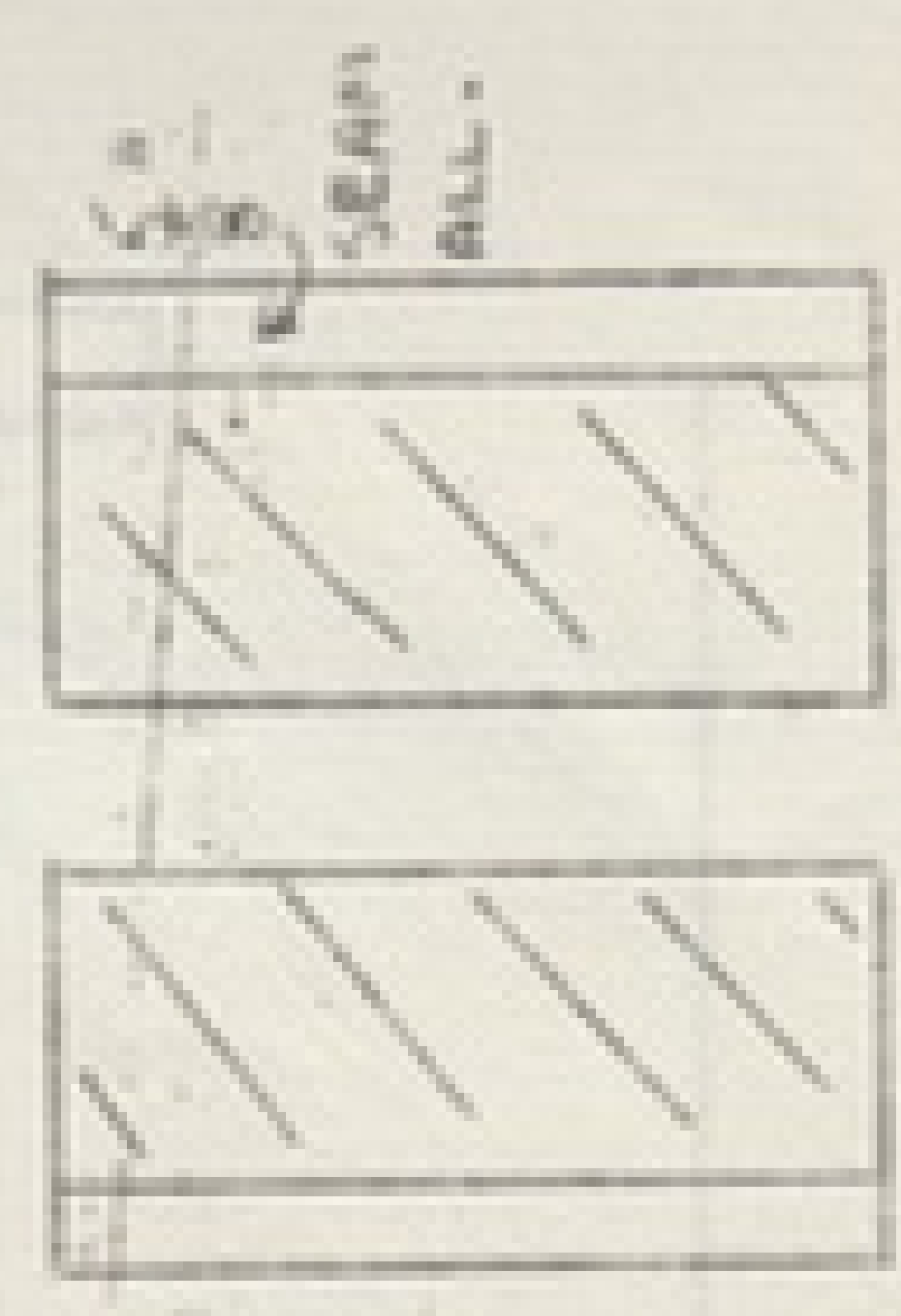
From the strip 5" by 3 yds. cut a length for the waist band. Fold it half lengthwise and place around the waist as lightly as you want the skirt waistband. Determine the exact distance around the waist, add 3" and cut the piece off at this point.

PLACKET:

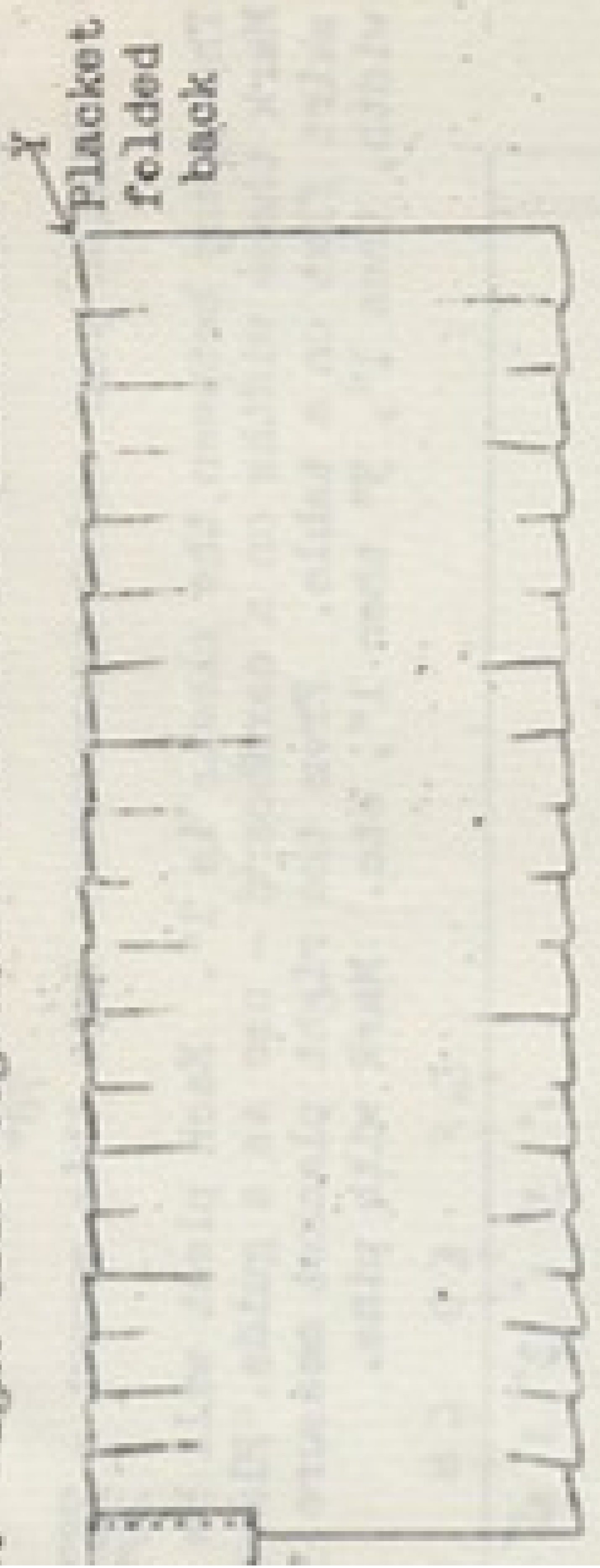
Cut 2 pieces each 4" x 8" from the remainder of the strip.

ASSEMBLING:

On the one long side of each placket piece, press under a 5/8" seam allowance.



... extending raw edge of band along pleated raw edge of skirt. Right sides together. Placket 1/2 folded under.



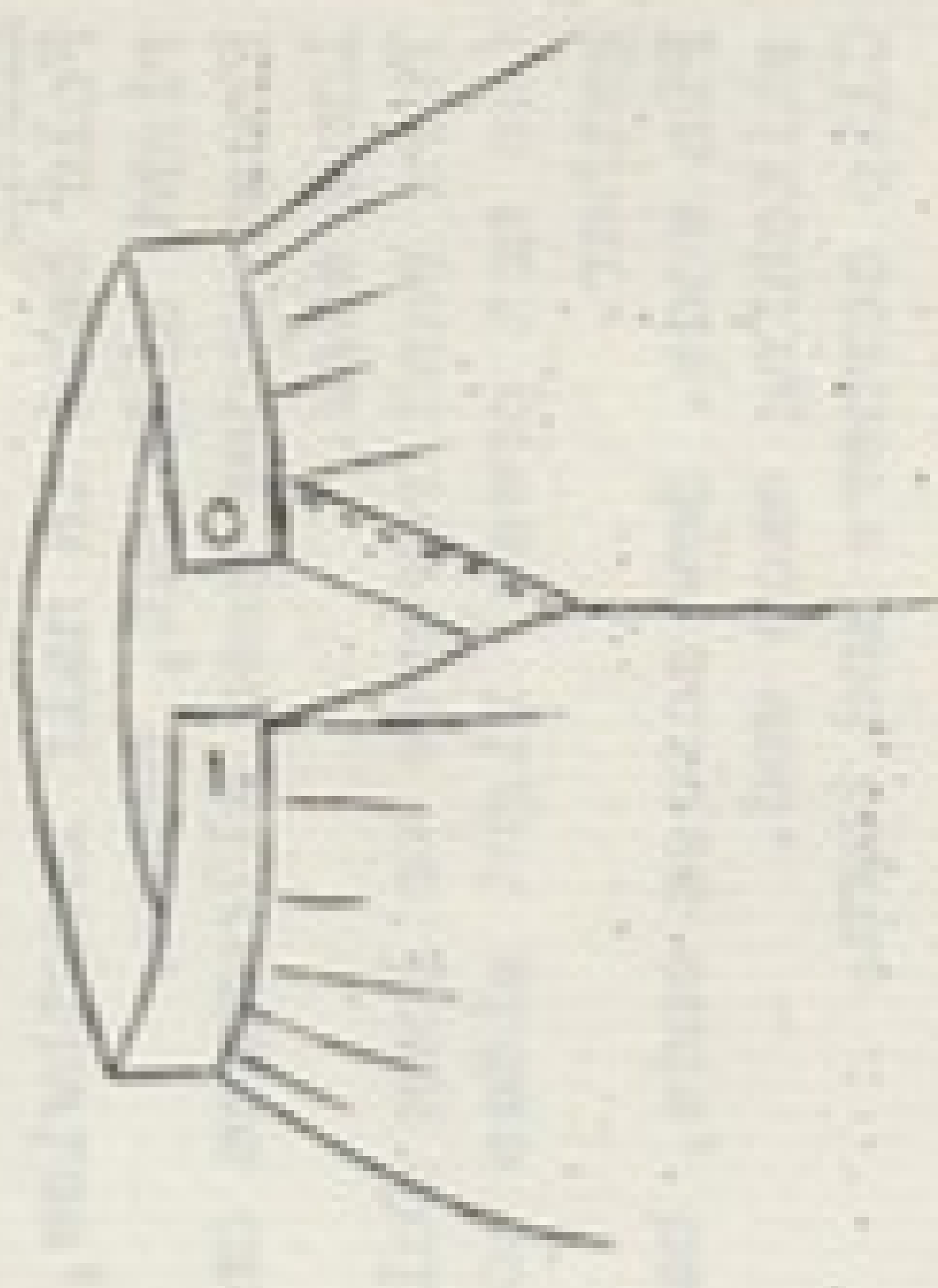
... could reach from X to Y. Adjust pleats so skirt and band are in length. Pin band in place. Sew band in place using 5/8" seam allowance. Double stitch ends. Fold band so seam allowance inside band. Blind stitch edge of band to seam on wrong side of skirt.

... the placket which has been folded back over the extend- ing skirt. Pin in place. Pin side seam together. From side seam across bottom of placket and down full length seam using 5/8" seam allowance. Finish the seam by overcasting.

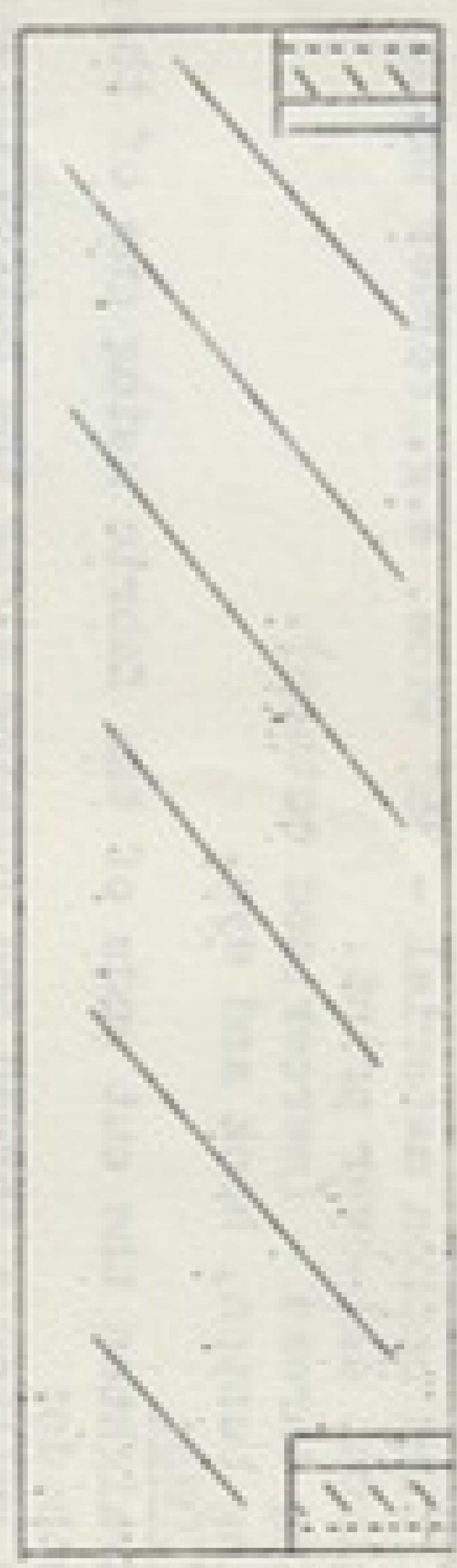
... skirt for correct length. Fold hem up evenly all the way around. Blind stitch in place.

BAND BUTTONHOLE:

... buttonhole on the band on the front and sew a button on the back. A hook and eye may be necessary at the waist to keep the placket from falling.



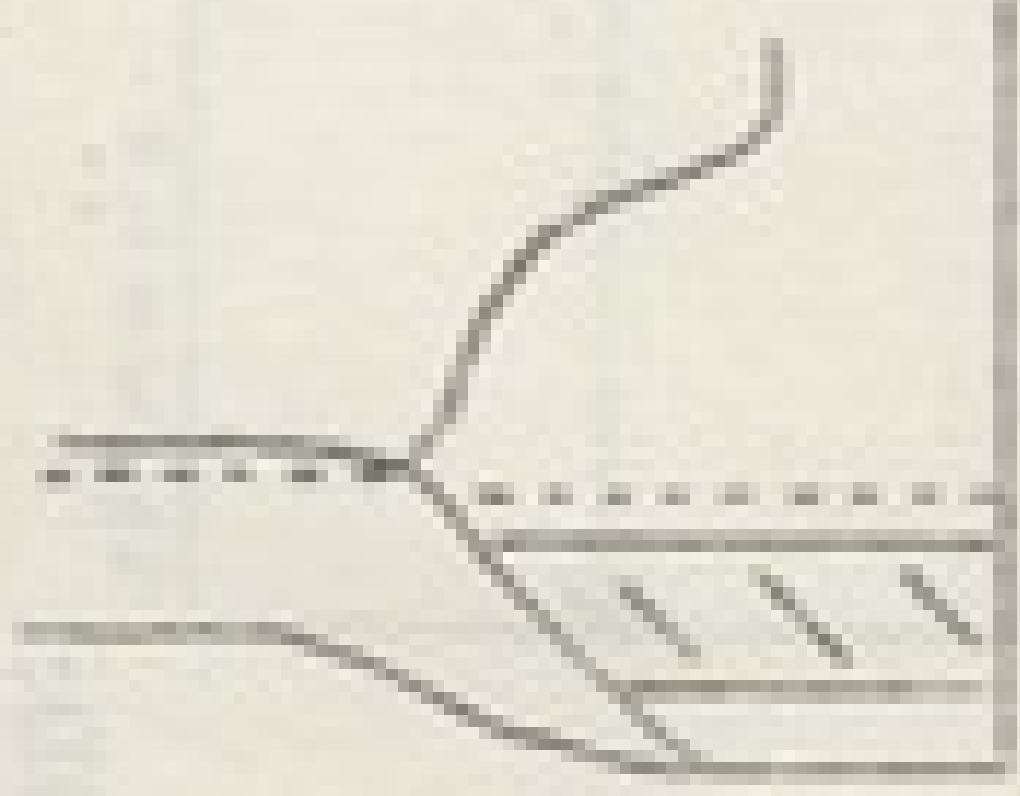
Place each placket piece on the two upper corners of the skirt—right side of placket against wrong side of skirt, raw edge of placket and raw edge of skirt placed together. Stitch the placket to the skirt using $\frac{5}{8}$ " seam allowance.



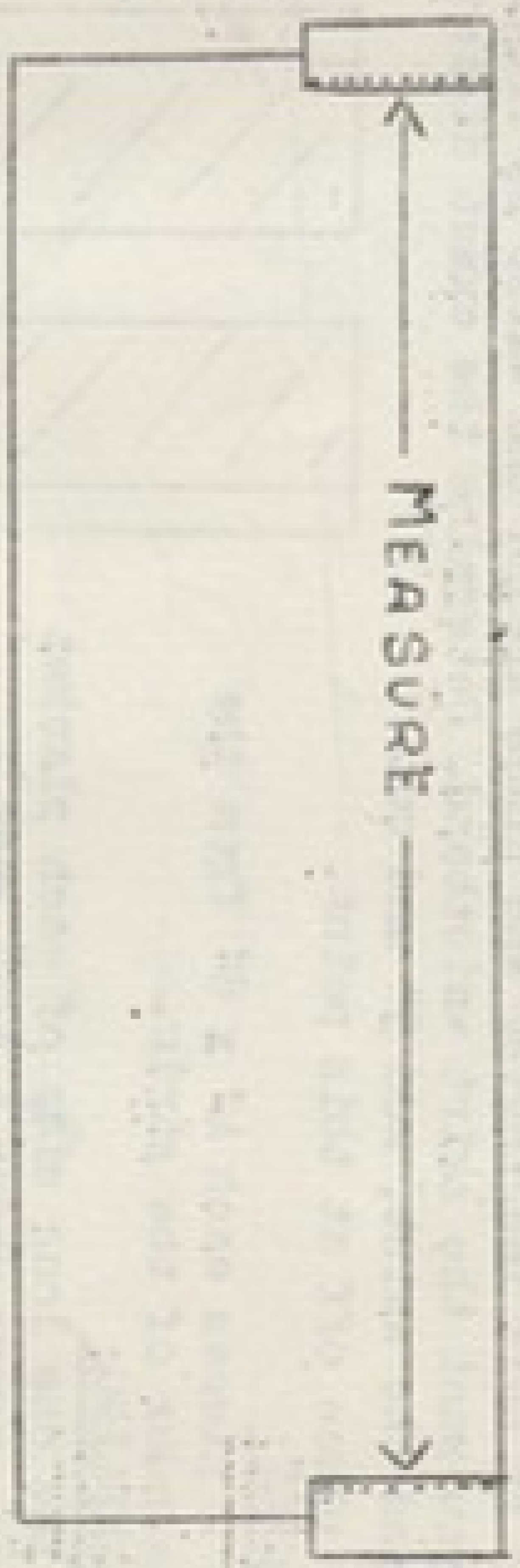
Press the placket towards the raw edge folding it along the seam.



Fold the placket to the right side so that the pressed edge of the placket just covers the seam. Press and stitch in place.



INSTRUCTIONS FOR PLAKETS SPACED 1" APART:
Measure in inches the skirt length from placket to placket.



These figures are just examples.
 Skirt = 104"
 Deduct your waist measurement - $\frac{26"}{78}$
 Divide your waist measurement into this amount - $\frac{78}{26}$
 The space between the pleats is 1". Each pleat will be 1". Mark these widths on a cardboard - use as a guide. Place skirt flat on a table. From the right placket measure 1" width, then 1", 3" then 1", etc. Mark with pins.

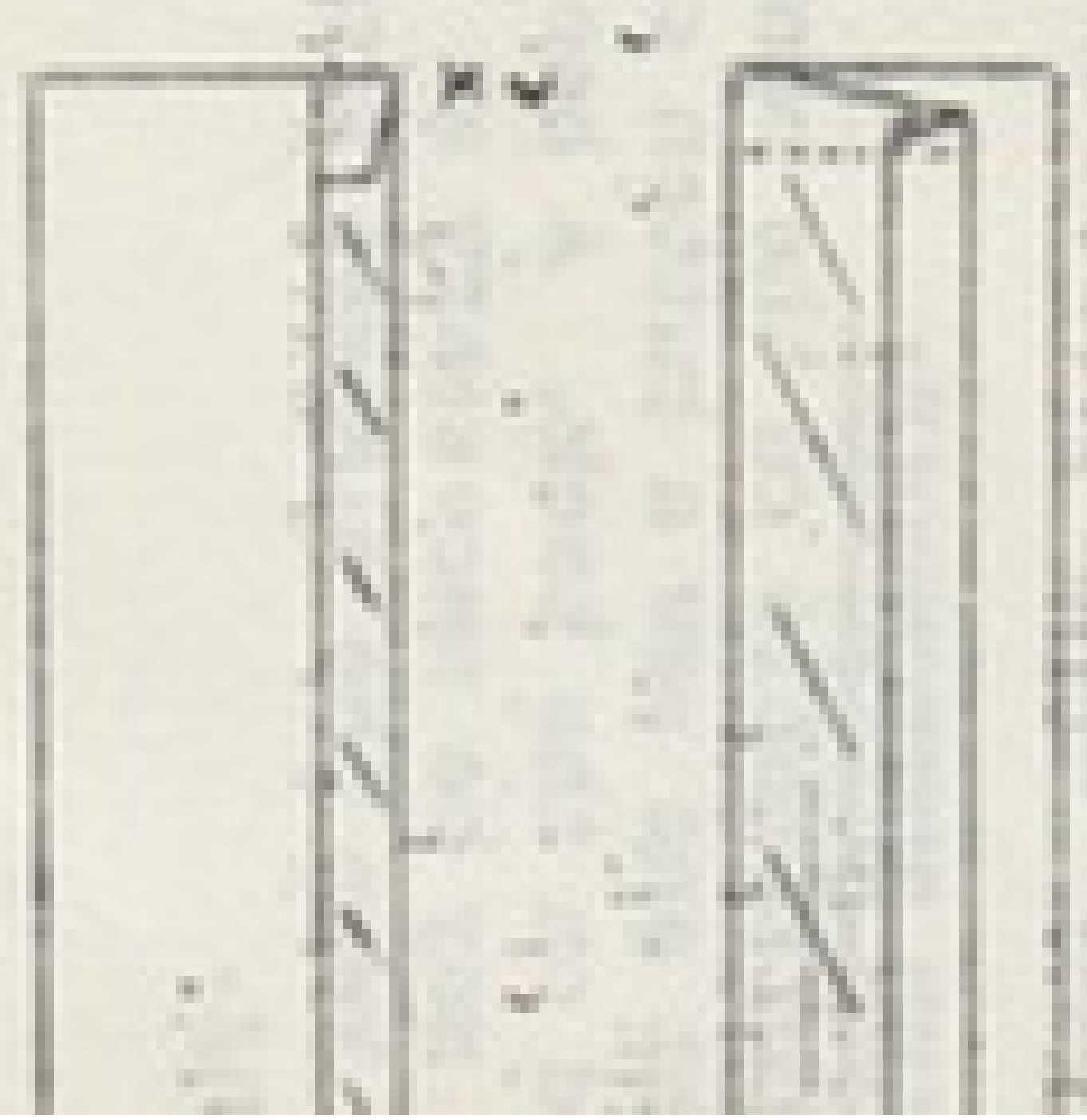


TO MAKE PLEATS:

Fold along B and bring to A. Pin Fold along D and bring to C. Pin Fold along F and bring to E. Pin Continue across the whole skirt. Pleating must be towards placket #1. Adjust the width of the last pleat to make the skirt fit the band.
 Fold placket #1 under on the seam line but let placket #2 bend out as before.

BACK:

Fold band in half lengthwise, right side out, press. Press under seam allowance on one long edge. Turn band reverse on long fold (do not press) right sides together. Pin ends. Sew across ends, back stitching each end. Clip corners and turn.



STITCHⁱⁿTIME



TRIM YOUR OWN SWEATER

PREPARING AND APPLYING THE MOTIFS...

You will need: Scraps of felt.

Coats Super Sheen thread to match scraps of felt.

Clark's Anchor ⚓ Stranded Cotton, dark green for embroidering stems.

Small beads for motifs 3 and 4.

Use smooth tissue or tracing paper to trace separately each piece of desired motif. Where one piece is placed on top of another (as in motifs 1 and 4), trace both outside and inside lines. Where pieces overlap (motifs 2 and 3), follow the dotted line for the part that lies underneath.

The motif can be transferred with dressmaker's carbon paper to felt of desired colour. An easier method is to pin the traced pattern to the felt and cut around through paper and felt at the same time. Trace new patterns if motif is being repeated.

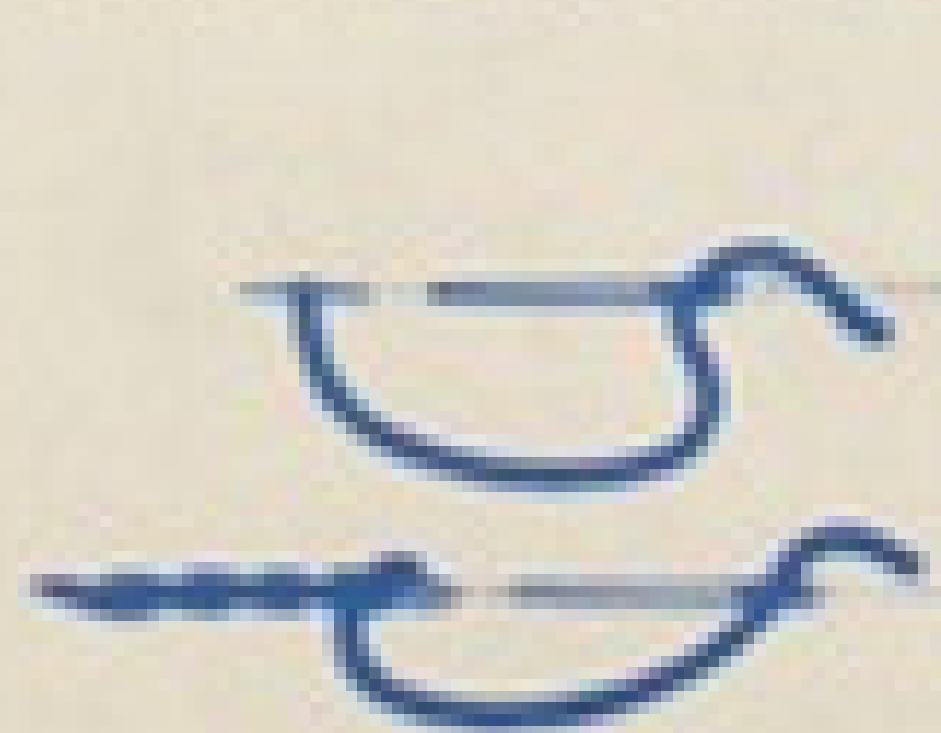
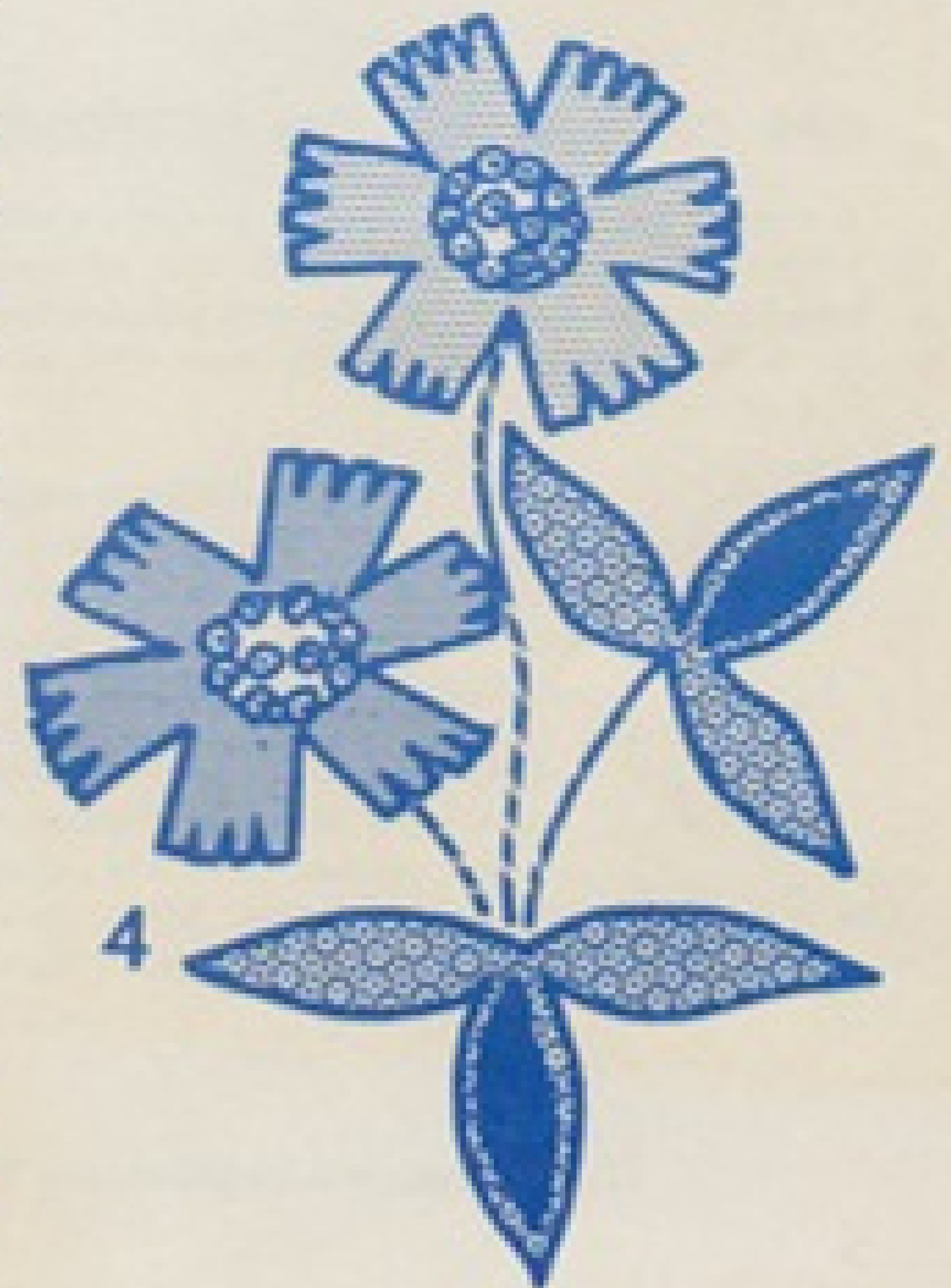
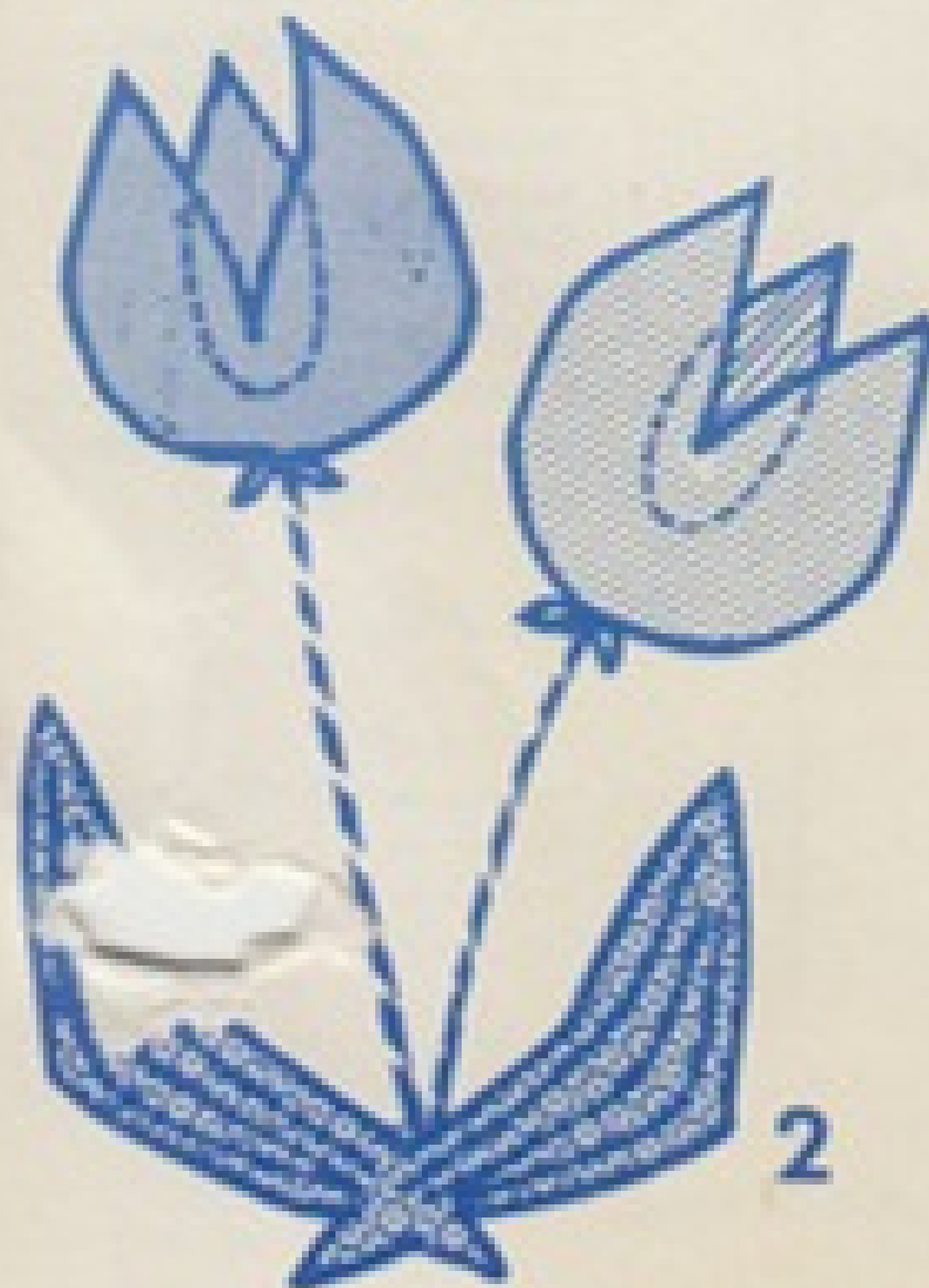
Pin pieces to sweater, arranging each motif as shown in sketch. With matching thread, whip to sweater; make sure stitches are not too close together.

Make stems in outline stitch using three strands of stranded cotton.

For motif 2, make two tiny daisy stitches under each flower. Use one strand of stranded cotton to make lines on leaves.

For motif 3, attach small beads to strawberries.

On motif 4, make the centres by attaching circles of felt with small beads.

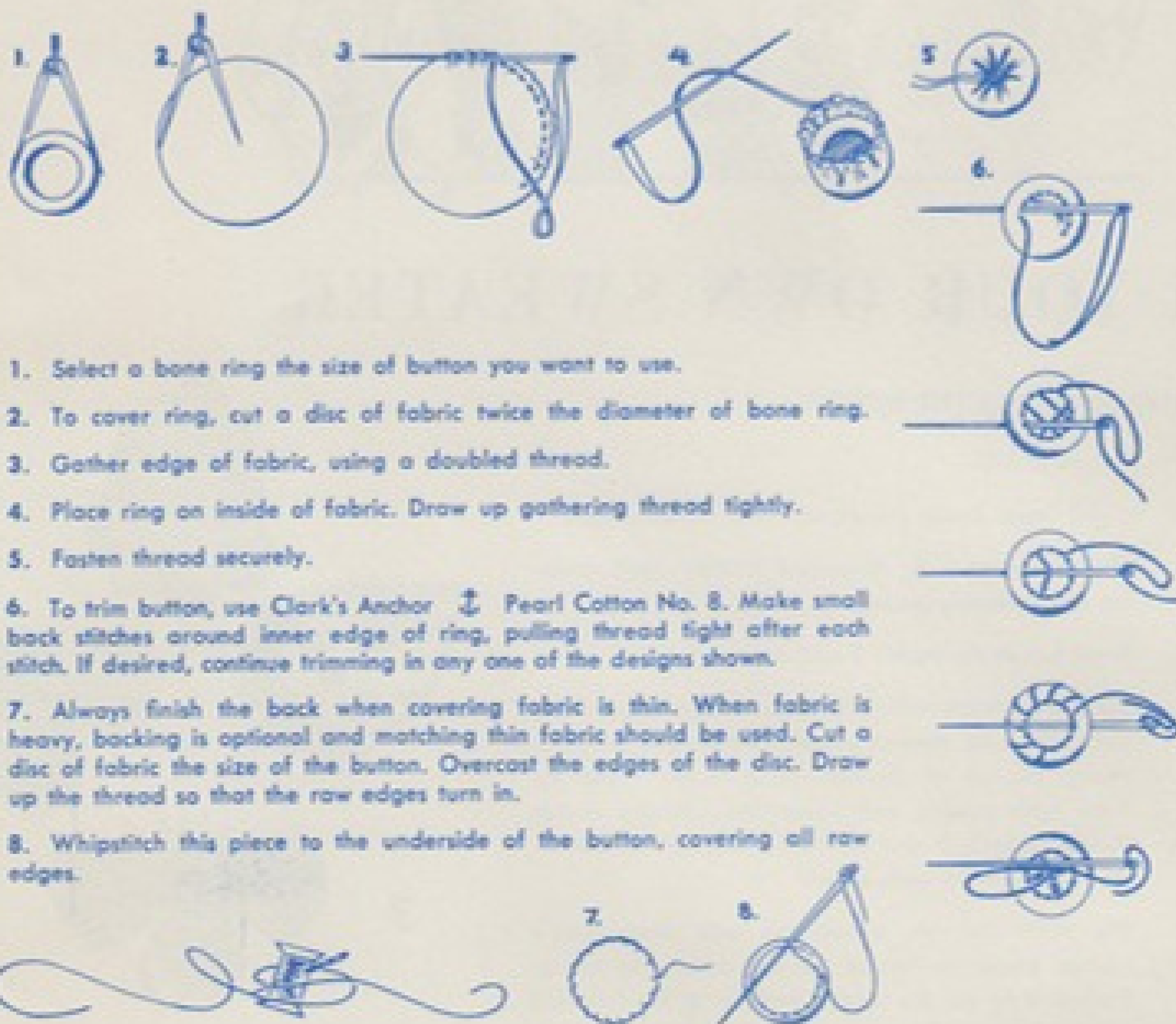


Outline Stitch



Daisy Stitch

Make Your Own Buttons



1. Select a bone ring the size of button you want to use.
2. To cover ring, cut a disc of fabric twice the diameter of bone ring.
3. Gather edge of fabric, using a doubled thread.
4. Place ring on inside of fabric. Draw up gathering thread tightly.
5. Fasten thread securely.
6. To trim button, use Clark's Anchor  Pearl Cotton No. 8. Make small back stitches around inner edge of ring, pulling thread tight after each stitch. If desired, continue trimming in any one of the designs shown.
7. Always finish the back when covering fabric is thin. When fabric is heavy, backing is optional and matching thin fabric should be used. Cut a disc of fabric the size of the button. Overcast the edges of the disc. Draw up the thread so that the raw edges turn in.
8. Whipstitch this piece to the underside of the button, covering all raw edges.

TIPS ON SEWING ON BUTTONS

A button with holes is always sewed on with a shank. Use single thread with knot at end. Insert needle from right side at point marked for button. Place button over knot and sew through holes.



After the first stitch through the button, place a pin across top of button, under thread, so that thread will be loose enough to form a shank.



After three or four stitches have been taken through each hole, remove pin and wind thread between fabric and button several times to form a shank.

Take several small stitches on wrong side to secure thread before clipping.

To reinforce a button on a single thickness of fabric, place a small square of fabric on the wrong side of garment, folded as shown. On a heavy coat, children's jackets, etc., place a small button on the wrong side.

As you sew on button, pass needle and thread through square of fabric or backing-button.



MY SEWING TOOLS

Check the sewing tools which you have. As you acquire new ones, check them off.

... Sewing box or bag

CUTTING

- ... Scissors, 3 1/2" or 4" over-all length
- ... Dressmaker shears, 7" or 8" over-all length
- ... Pinking shears

MEASURING

- ... Tape measure of allcloth
- ... Yardstick
- ... 6" ruler or hem gauge

MARKING

- ... Tailor's chalk (chalk and wax)
- ... Dressmaker's carbon papers in light colours
- ... Tracing wheel

SEWING

- ... Sewing Machine
- ... Pins (No. 5 or 6)
- ... Pincushion
- ... Thimble

NEEDLES

- ... Milward's needles for hand sewing, one package assorted sizes (type you find most agreeable, Sharps, Betweens, Straws or Embroidery)
- ... Milward's Yarn Needles, one assorted package (sizes 14 - 18)
- ... Machine needles for your brand of machine

THREAD

- ... Coats Six Cord, white, size 40
- ... Coats Six Cord, white, size 60
- ... Coats Six Cord, black, size 40
- ... Coats Six Cord, black, size 60
- ... Coats Super Sheen, colours you are most likely to use such as navy, grey, brown
- ... Coats Thread of Terylene[®], pink, blue, white and black (for mending lingerie)
- ... Clark's Anchor Glaze Button Thread for sewing buttons on sports clothes and heavy coats
- ... Clark's Trident mending skeins, the shades you need for socks

PRESSING

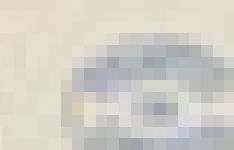
- ... Iron
- ... Press cloth
- ... Ironing board
- ... Sleeve board
- ... Tailor's ham
- ... Tailor's miter

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Montreal, Que.

*Registered T.M. (C.I.L.) Polyester Fibre

11-A/59-75M



STITCHⁱⁿTIME presents

FACTS ABOUT ZIPPERS

What type of zipper should I use?

There is a correct zipper for every purpose . . . The featherweight zipper (size No. 1 FLASH) is made especially for use on garments of sheer fabrics, e.g., blouses, lingerie, infants' clothes, etc. It can also be used for neckline and wrist openings in all types of dresses since little strain is placed on the zipper in these positions . . . The lightweight zipper (No. 3 FLASH) should be used in dresses, skirts, shorts and children's medium weight clothes . . . The heavy duty zipper (size No. 5 FLASH) is the proper type for children's outer clothes, work clothes and upholstery.

What features increase the usefulness of zippers?

The automatic lock holds a zipper closed at any point. In zippers with pin locks, the pin is on the slider tab and locks when the pin catches in the zipper chain. If a pin lock zipper is used in a reverse position, e.g., a blouse side opening where the zipper opens from the hem up, or a sleeve opening at the wrist, the lock may not hold since the tab is apt to fall out of position. Always use a zipper with an automatic lock for these applications . . . Separating zippers allow the two sides of the zipper to be separated and should always be used on jackets.

What special care should be given to zippers?

Always close the zipper and lay the tab flat before laundering . . . Since zipper tapes are not always fast-dyed, wash dresses should be made with a matching zipper so that the dye will not mark the fabric.

PROFESSIONAL TIPS

Stay-stitch $\frac{1}{4}$ " from cut edges along a skirt or dress opening so stitching will not show when further construction is done. Be sure to stitch in the direction of the grain.

In a tight-fitting princess dress (no waist seam), even if the pattern calls for a side closure, it is best to place the zipper in a centre back seam whenever such a seam exists. A longer zipper should be used. This is inserted at the same height as that indicated for a side closure but the centre seam application should be used. (See "Neck Zipper", page 3).

If the absence of a centre back seam makes a side closure necessary, it is a good idea, on account of the marked curve, to sew in the zipper by hand. The back seam allowance should be clipped $\frac{1}{4}$ " at the waist; the front seam allowance should be clipped only after the zipper is in.



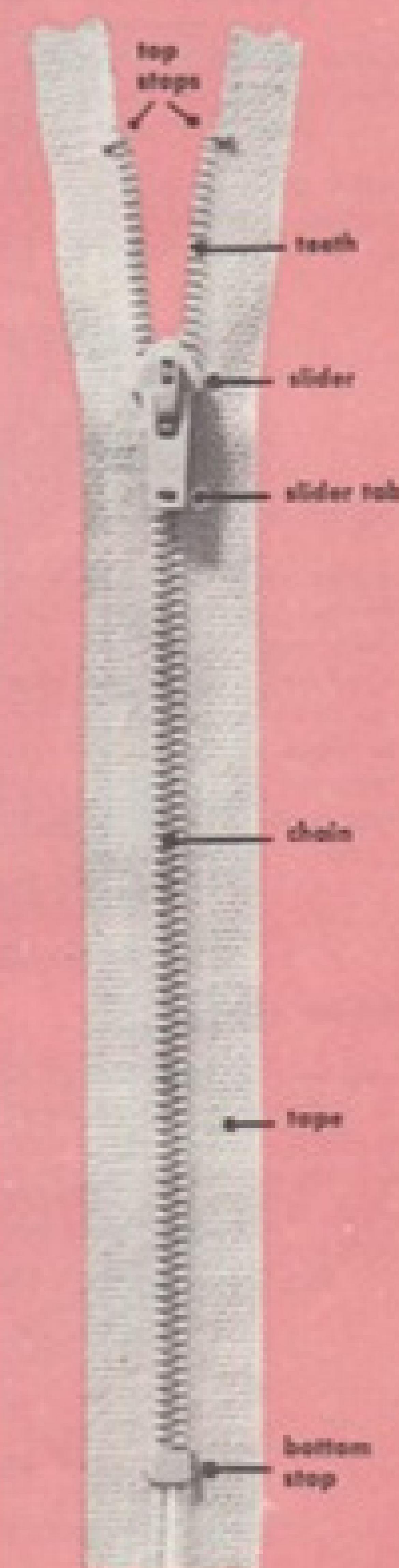
To make the side seam lie flat in a standard dress opening, where bodice and skirt are joined with a seam at the waist, start and end the waist seam as shown so the line of stitching slants up across the side seam allowance.

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The picture below indicates the names given to the various parts of a zipper.

The bottom picture shows the information you should look for when you buy a zipper. (See FACTS ABOUT ZIPPERS)



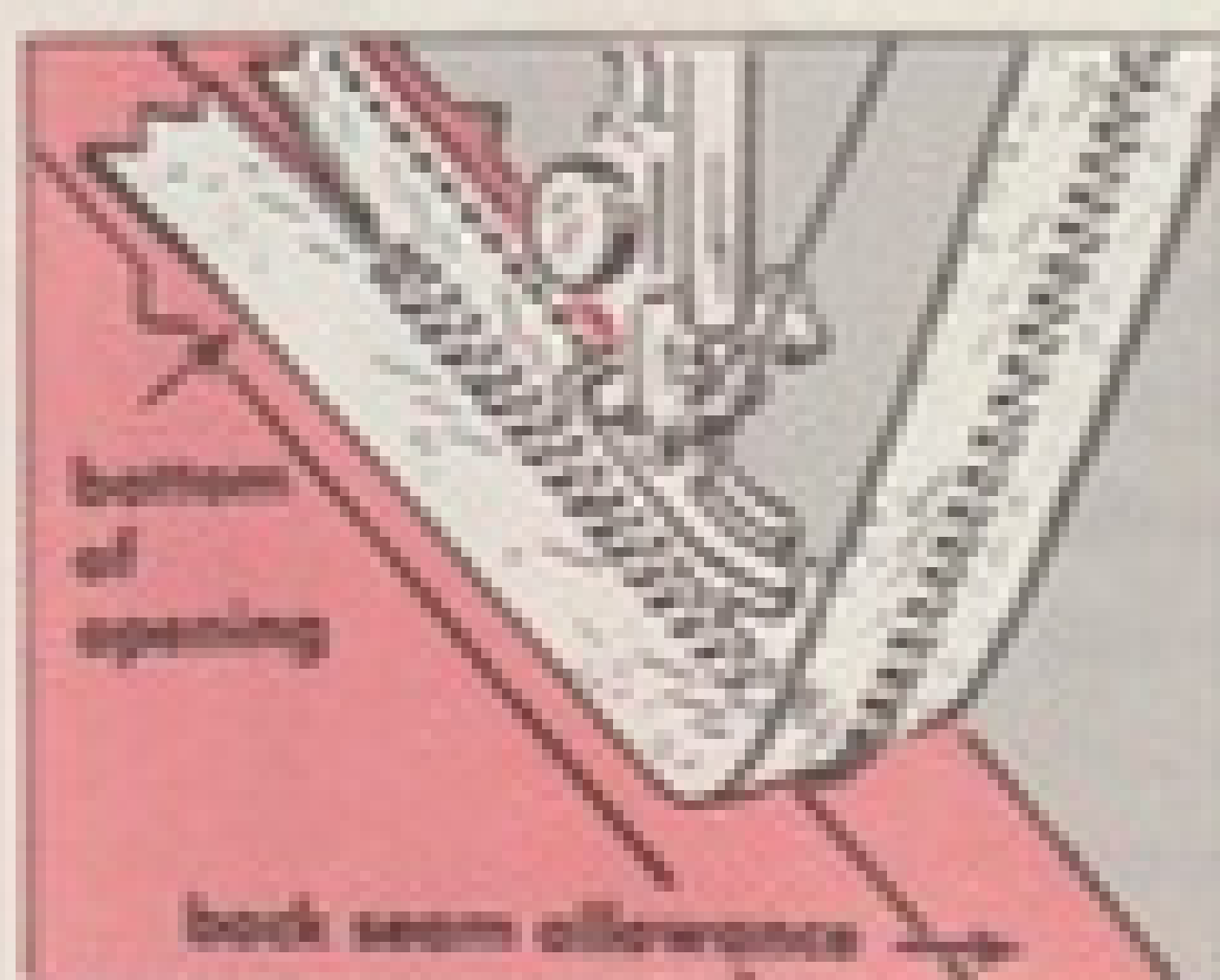
Dress Zipper

- Length of opening should equal metal part of zipper with tab turned up. Extend marked placket opening equally at both ends when a longer zipper is used.
- Trim waist seam allowance as shown.
- If side seam allowance is less than $\frac{1}{2}$ ", widen front edge of opening by topstitching seam tape to it.



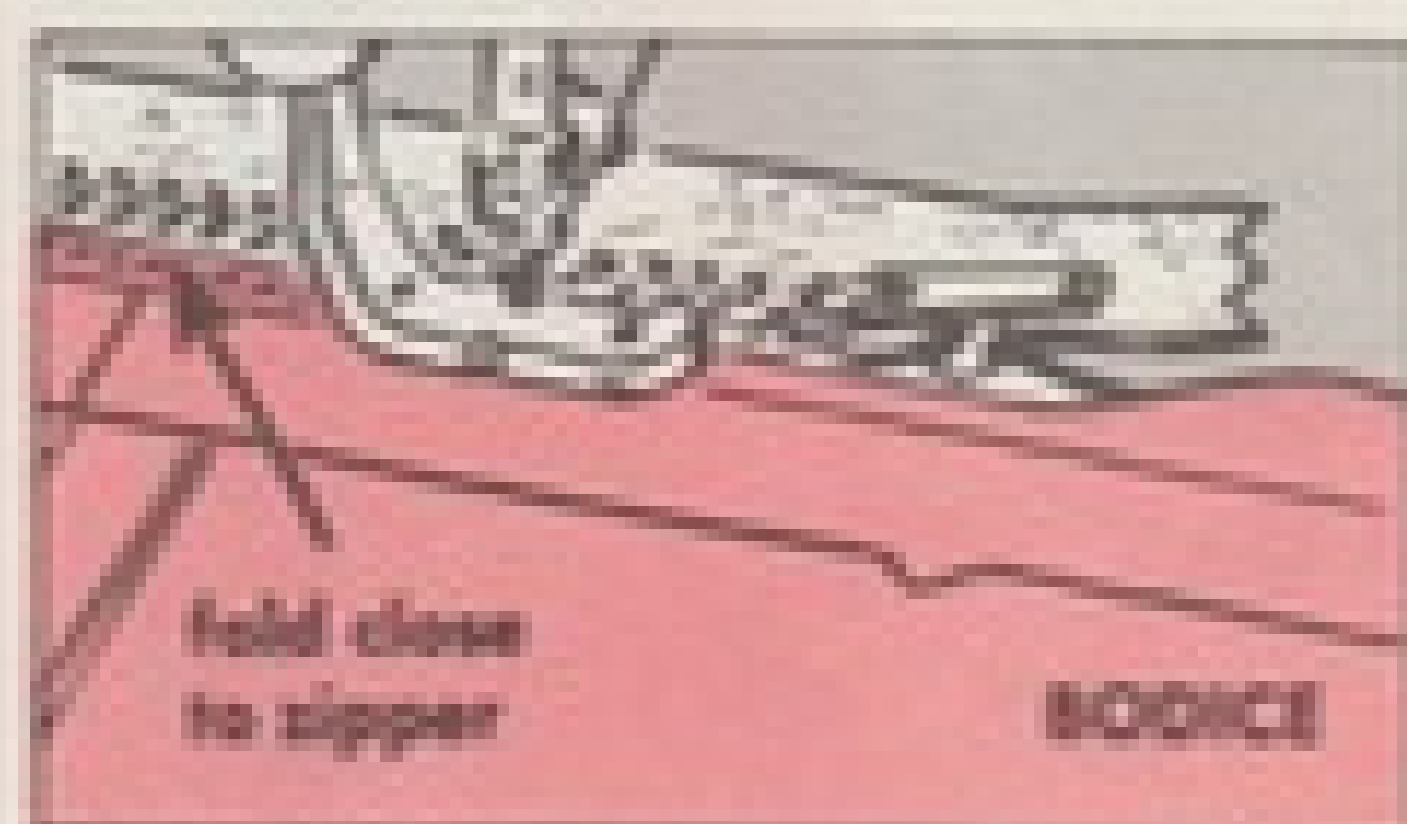
- Machine-baste opening together (longest stitch).
- Press seam open. Use tailor's ham for best results.
- All stitching is done on the inside.

Stitch from bottom to top of opening in every step.



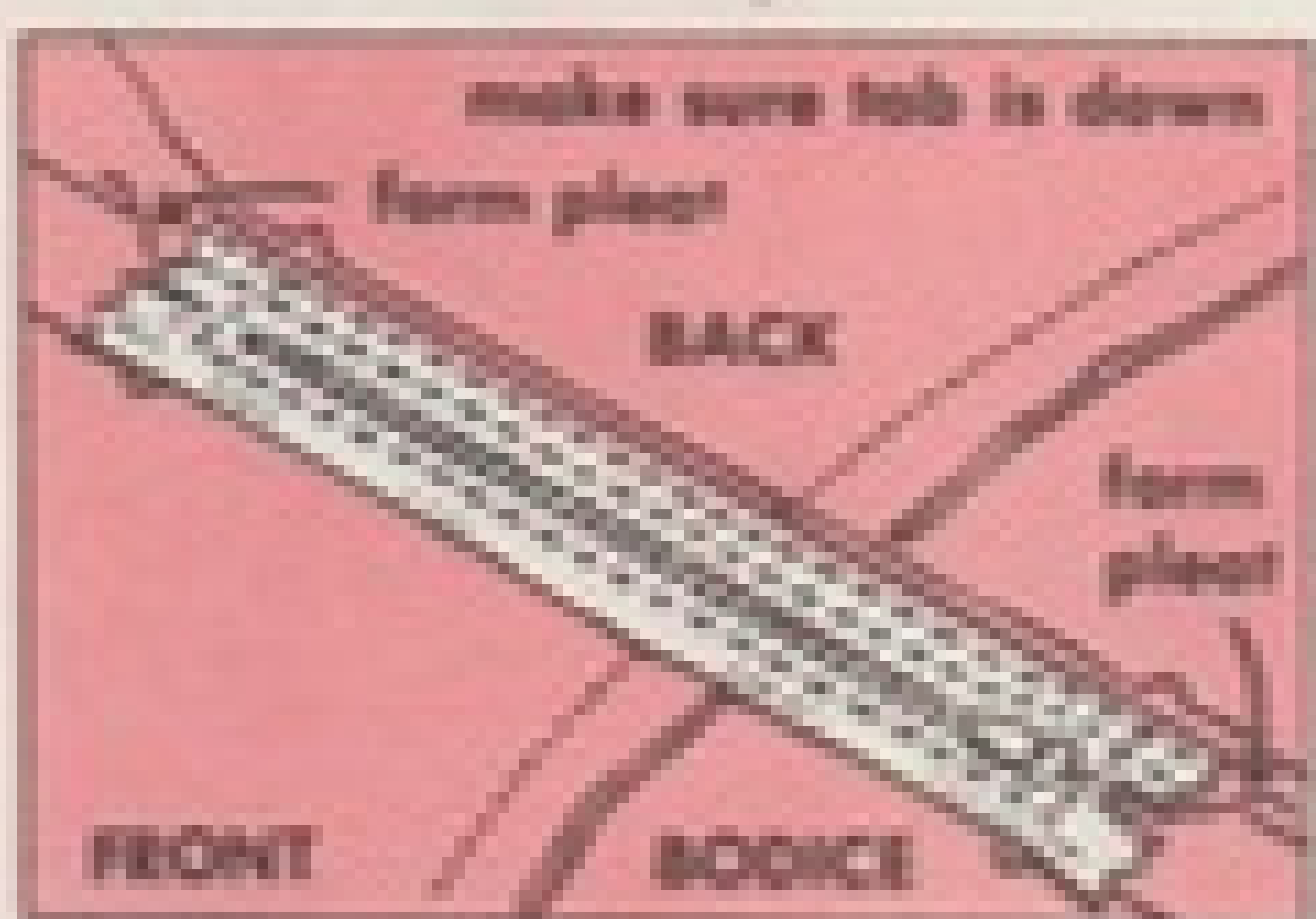
Stitch zipper to back seam allowance

1 Put zipper in place face-down, full width of chain on back seam allowance and edge of chain along seam line. Stitch with regular presser foot, edge of foot against chain. Check position of chain every 2" to 3".



Topstitch back seam allowance

2 Change to zipper foot. Turn zipper right side up, folding seam allowance close to zipper chain. Stitch as shown, along fold, the full length of tape.



Stitch zipper to dress front

3 Arrange garment with zipper face-down over front seam allowance, forming a pleat at each placket end, as shown. Stitch through all thicknesses, from seam line across bottom, along zipper close to chain, and across top.



- Press placket on wrong side. Remove machine-basting, clipping stitches every few inches if necessary.
- Press finished placket on right side, using tailor's ham to maintain shape.

Skirt Zipper

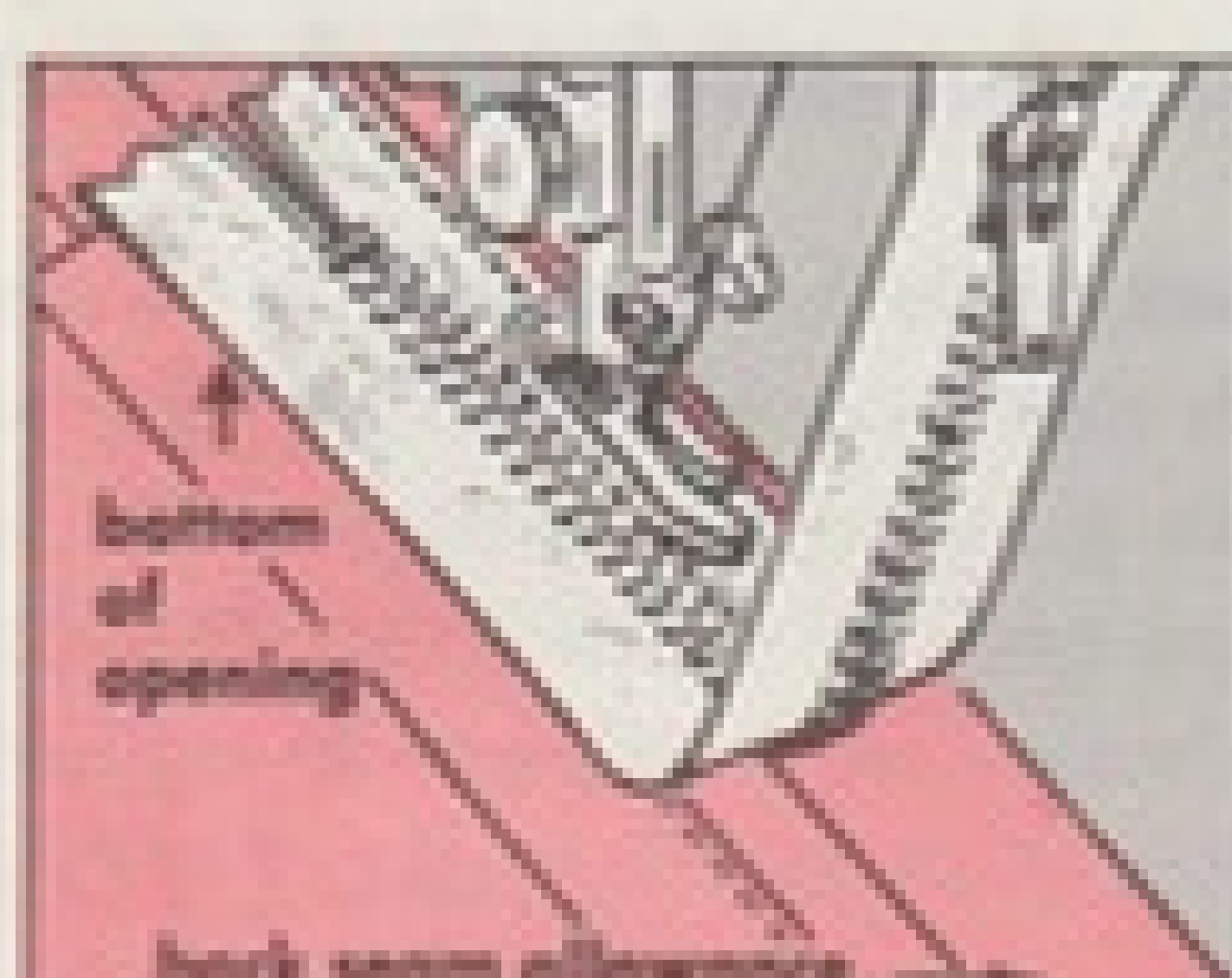
also SHORTS and SLACKS

- Length of opening should equal metal part of zipper with tab turned up plus seam allowance at waist. Extend marked placket opening when a longer zipper is used.
- If necessary, widen front seam allowance by topstitching seam tape to it.



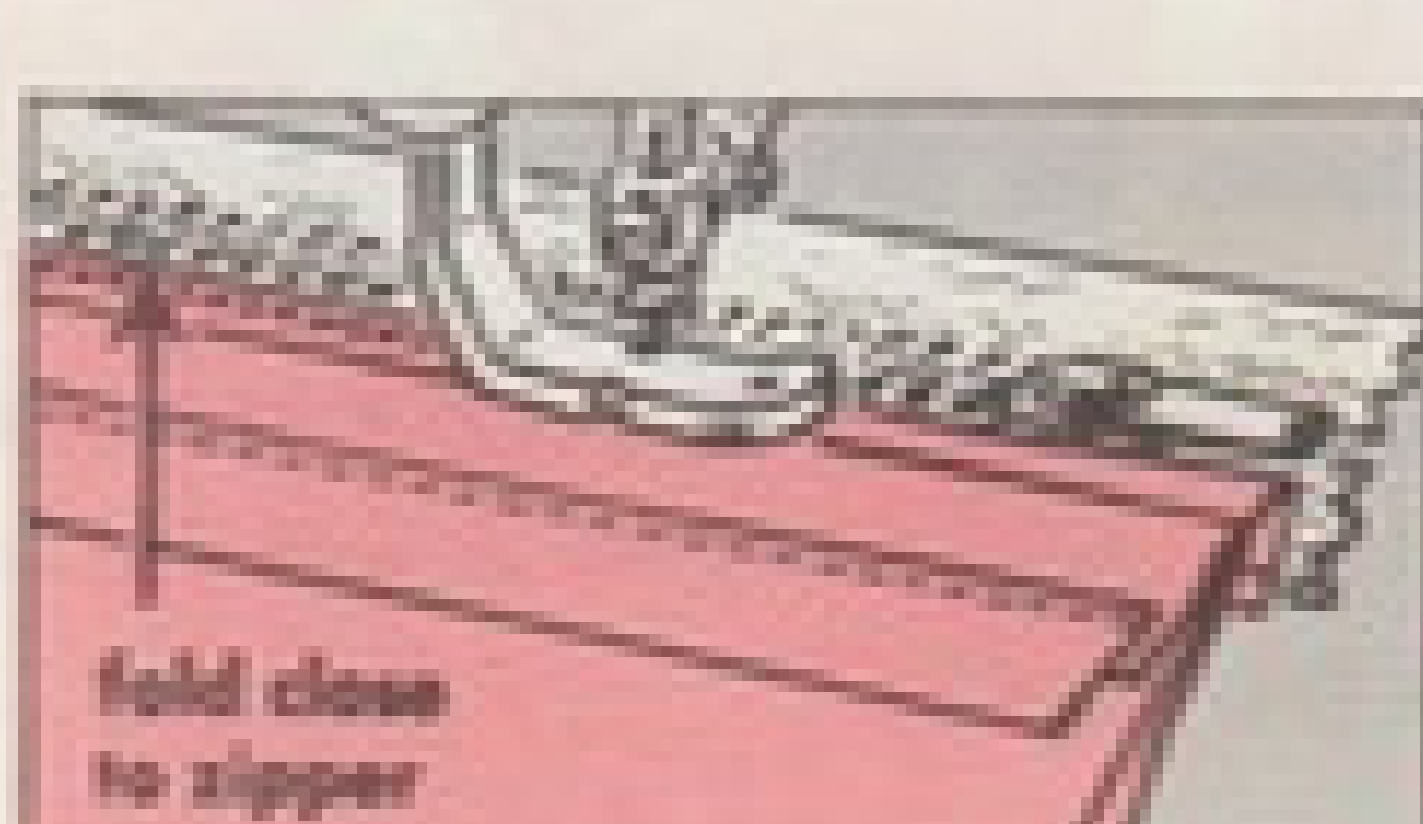
- Machine-baste opening together (longest stitch).
- Press seam open. Use tailor's ham for best results.
- All stitching is done on the inside.

Stitch from bottom to top of opening in every step.



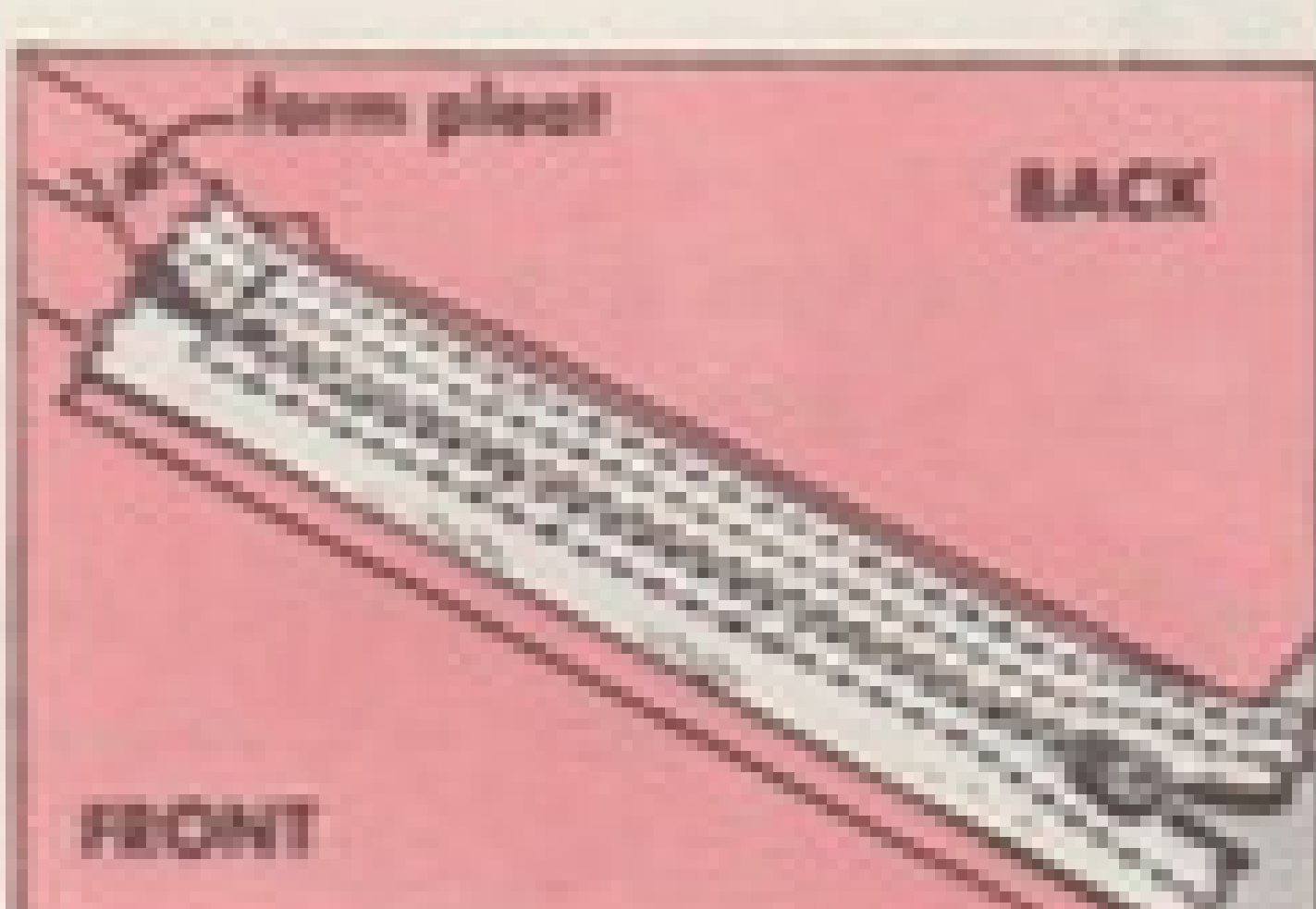
Stitch zipper to back seam allowance

1 Put zipper in place face-down, full width of chain on back seam allowance and edge of chain along seam line. Stitch with regular presser foot, edge of foot against chain. Check position of chain every 2" to 3".



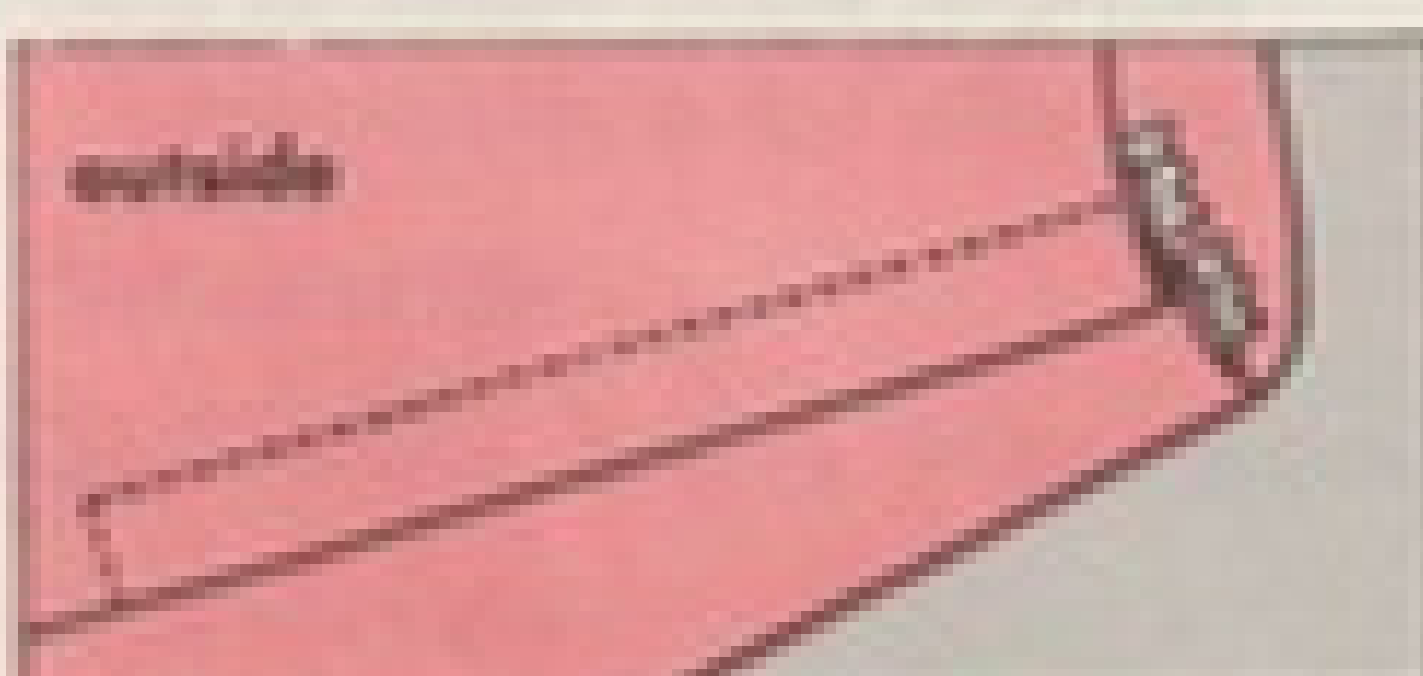
Topstitch back seam allowance

2 Change to zipper foot. Turn zipper right side up, folding seam allowance close to zipper chain. Stitch as shown, along fold, the full length of tape.



Stitch zipper to skirt front

3 Arrange garment with zipper face-down over front seam allowance, forming a pleat at placket-end, as shown. Stitch from seam line across bottom, and along zipper close to chain, through all thicknesses.

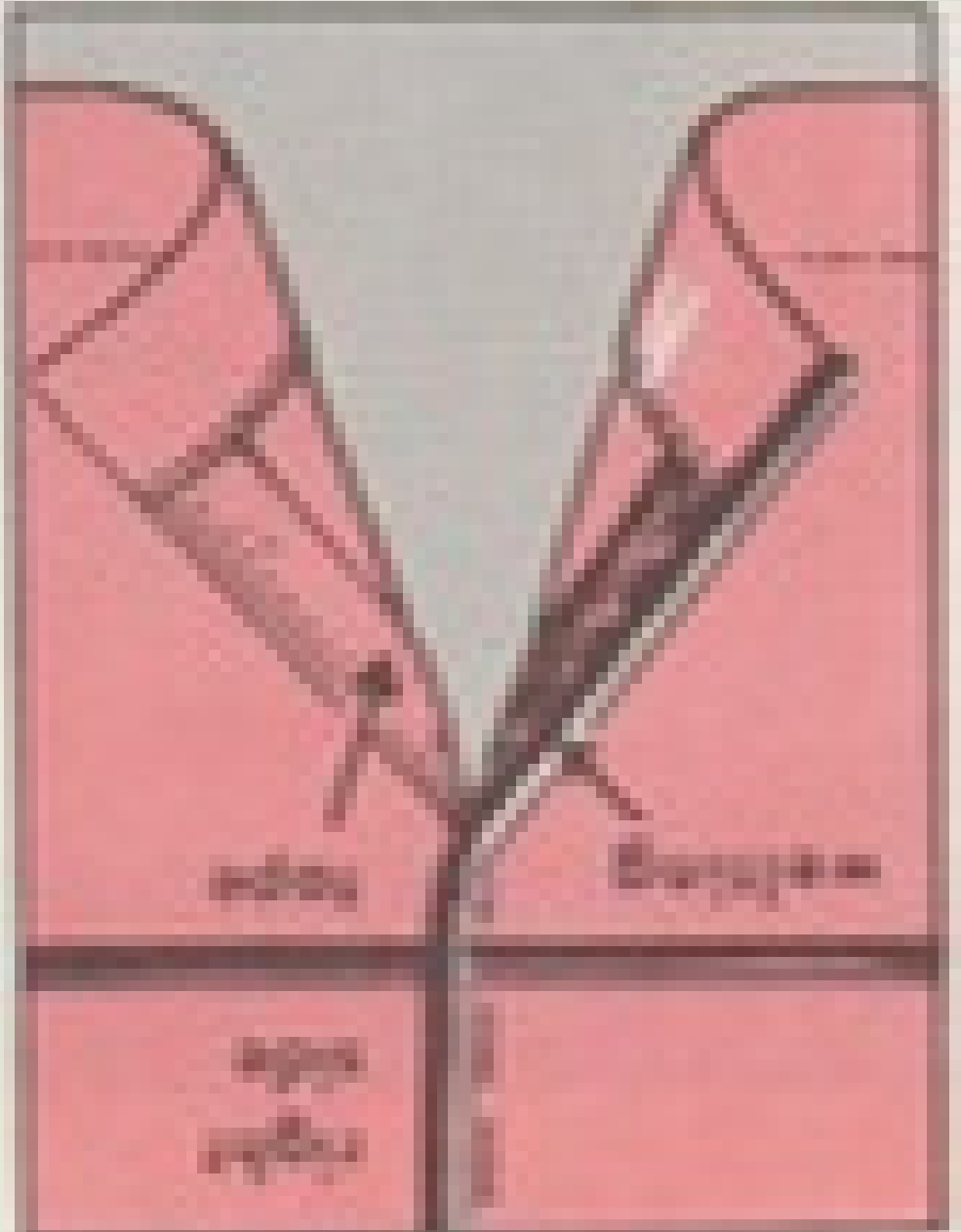


- Press placket on wrong side. Remove machine-basting, clipping stitches every few inches if necessary.
- Press finished placket on right side, using tailor's ham to maintain shape.

Slip Cover Zipper

NOTE: Inserting a zipper in the opening is the last step in making a zip cover. Everything else has been done and the cover has been lined. The seam has been stitched to top of opening.

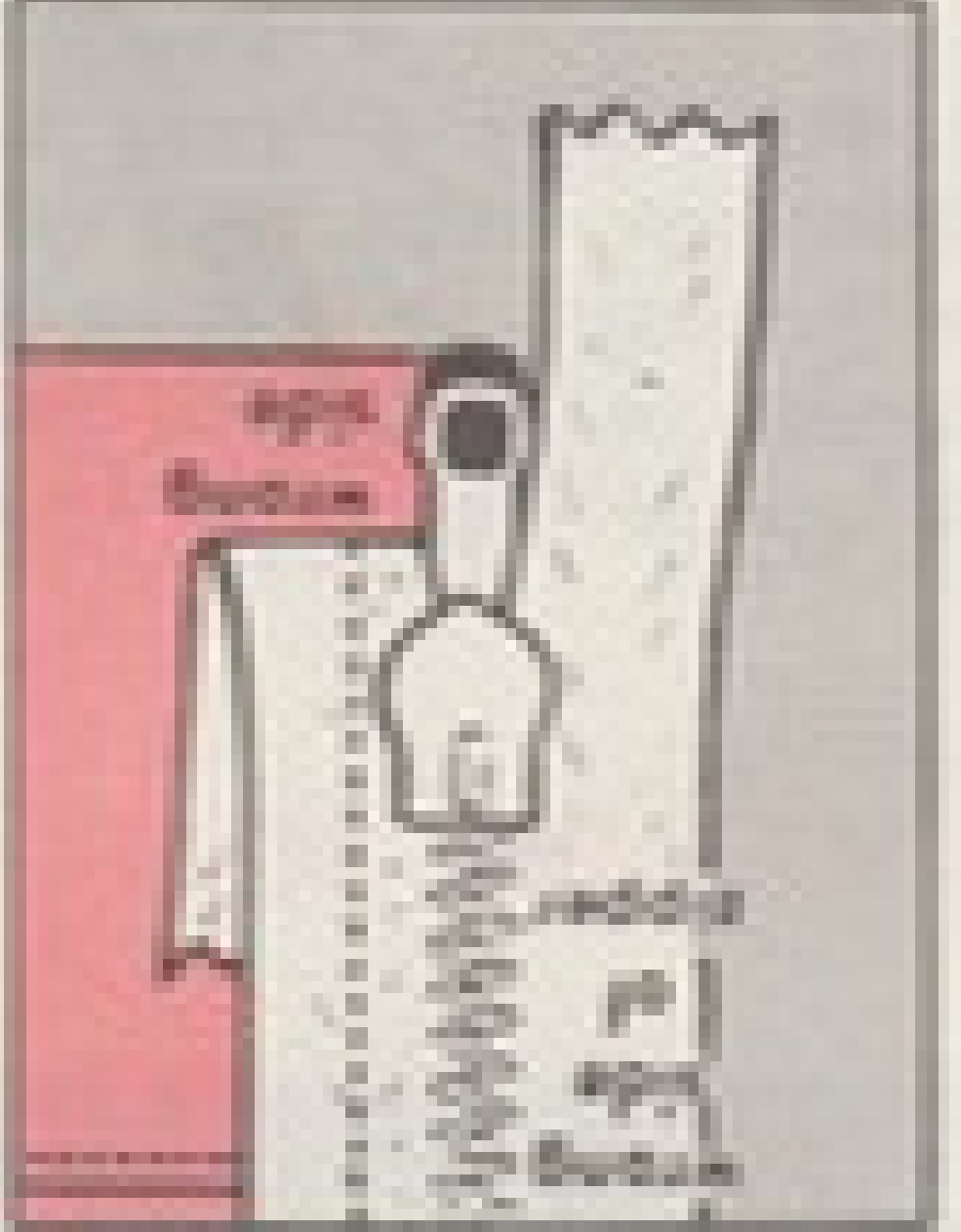
WELTED SIDE SEAM



- Baste welting in place along opening, lapping bottom hem over welting, as shown.
- Face opposite opening edge with $\frac{1}{2}$ " hem tape, bottom end of tape inside hem, as shown.
- Press edge.

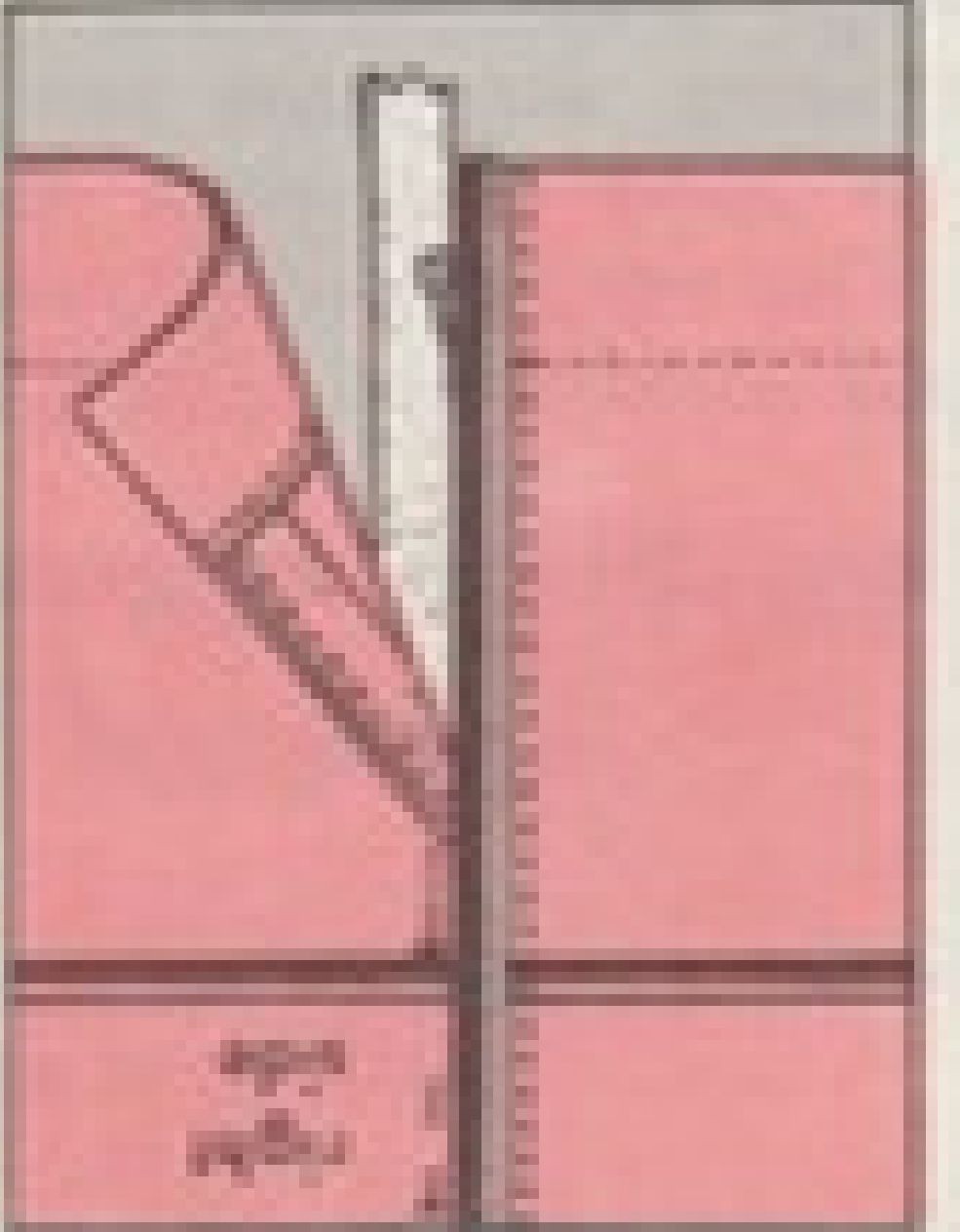
Prepare the opening

Stitch zipper to welted edge



1 Pin welted edge over zipper tape so that stitching line on welting is close to zipper teeth, zipper tab even with hem edge when tab hangs upside down. Fold end of zipper tape as shown. Baste, stitch on right side, using cording or zipper foot.

Stitch zipper to other edge

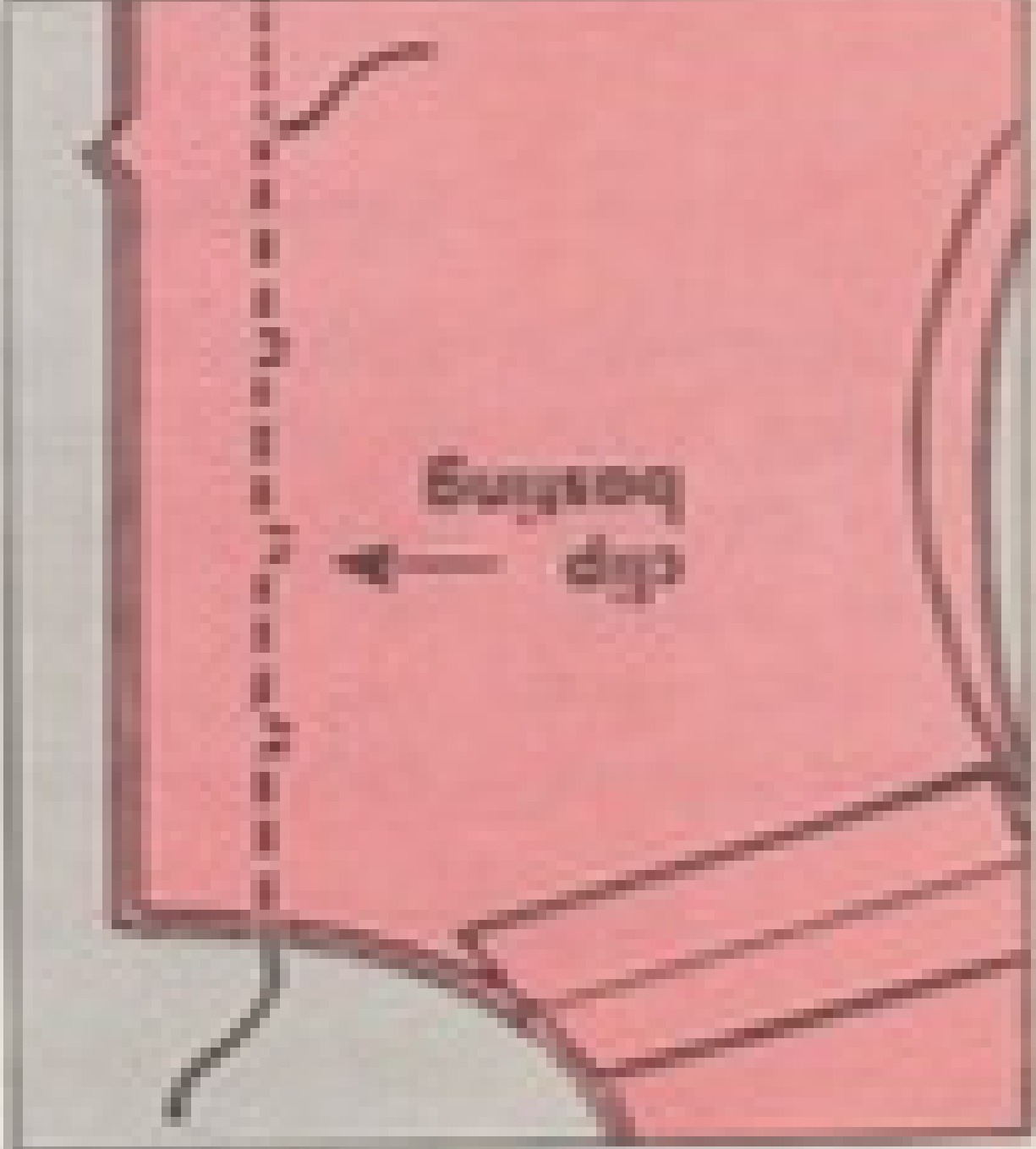


2 Pin tape-faced edge over free fabric meets welting seamline; match only cross seams on cover. Fold up end of tape as before. Baste. Open zipper, stitch on wrong side.

Neck Zipper

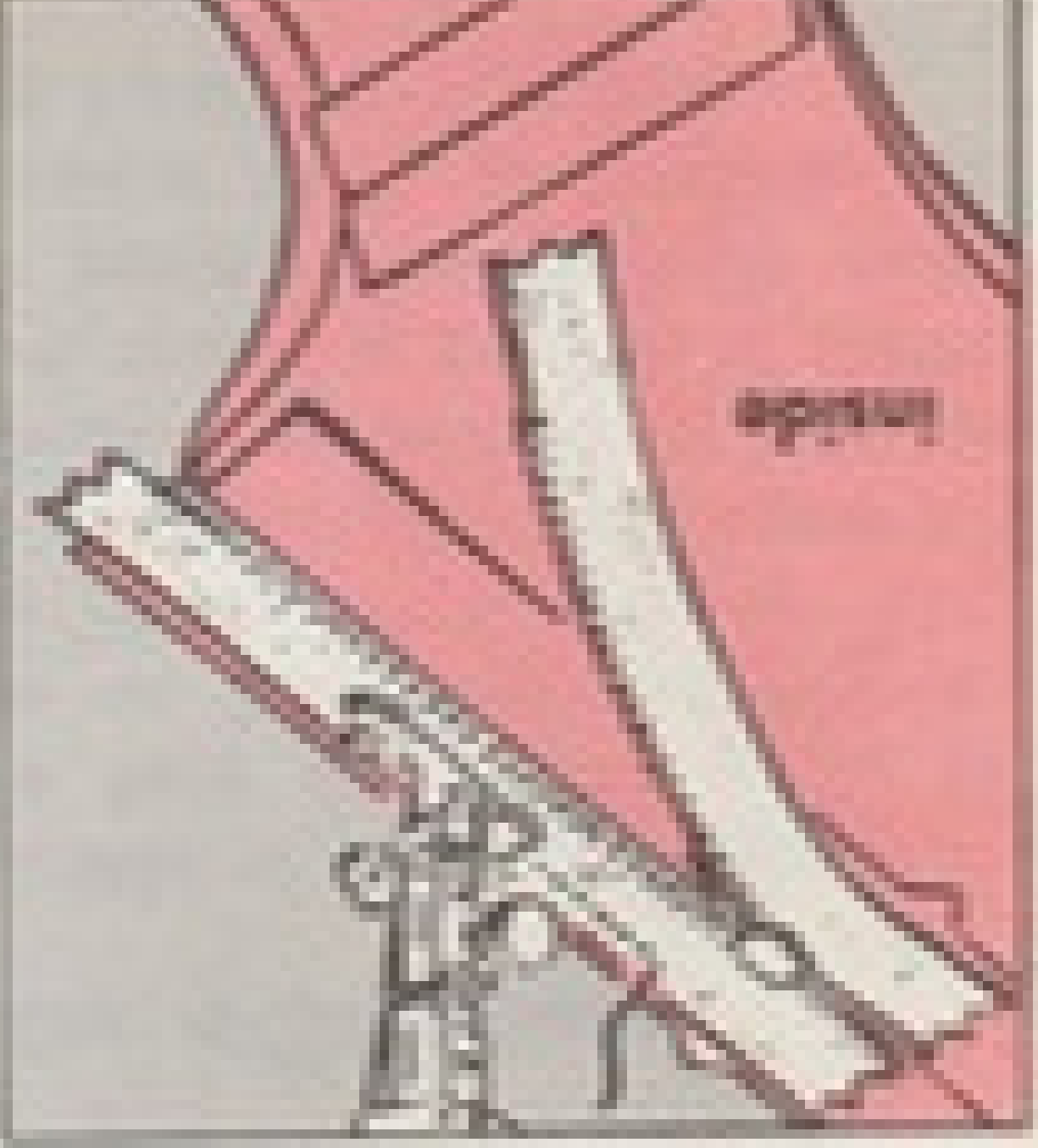
- Check length of opening, which should equal metal part of zipper with tab turned up, plus seam allowance at neck if neck edge is not finished.

CENTRE SEAM APPLICATION



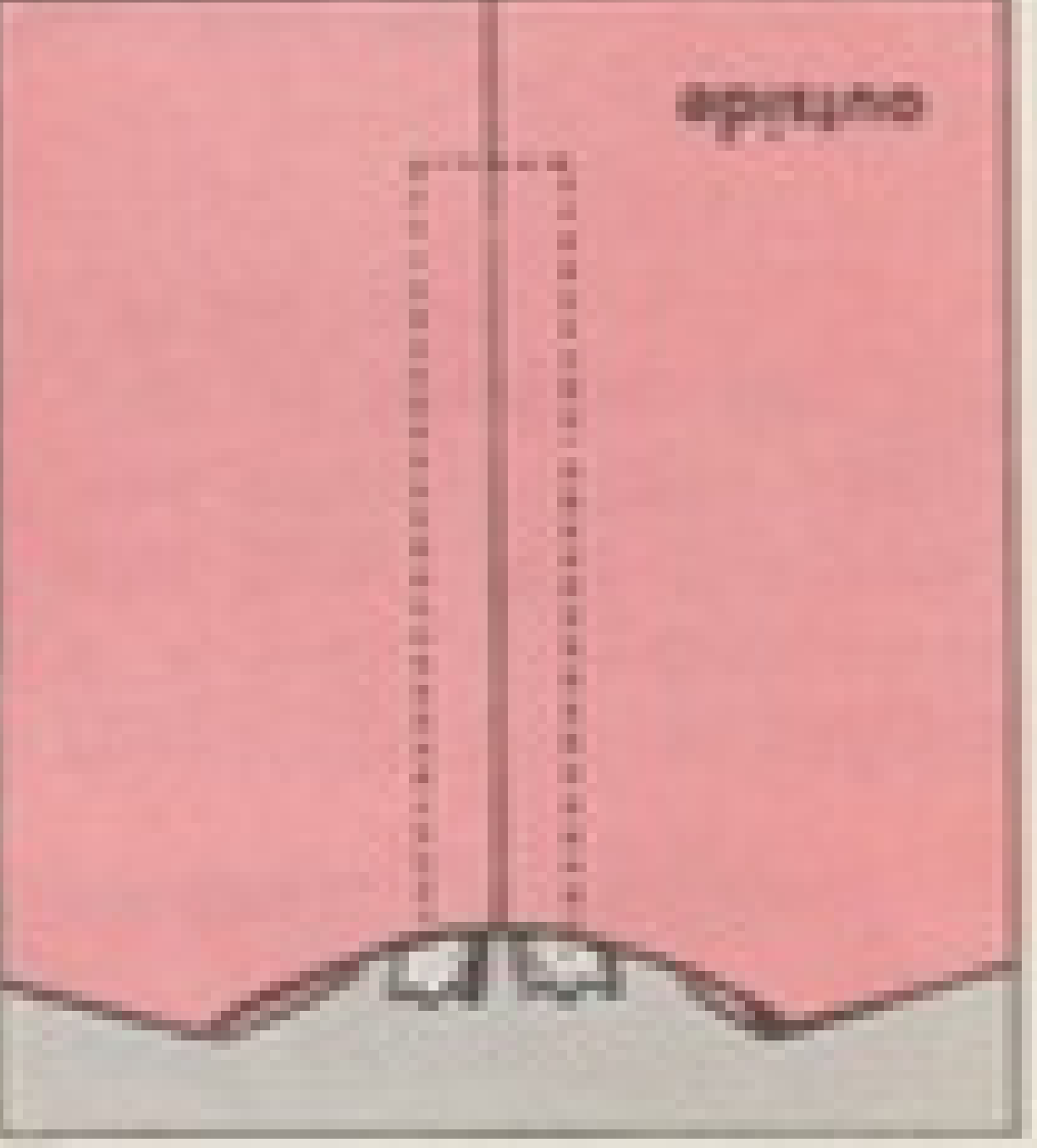
- Machine-baste opening to-gether (longest stitch).
- Clip basting at 2" intervals to insure easy removal.
- Press seam open.

Stitch zipper in position on inside



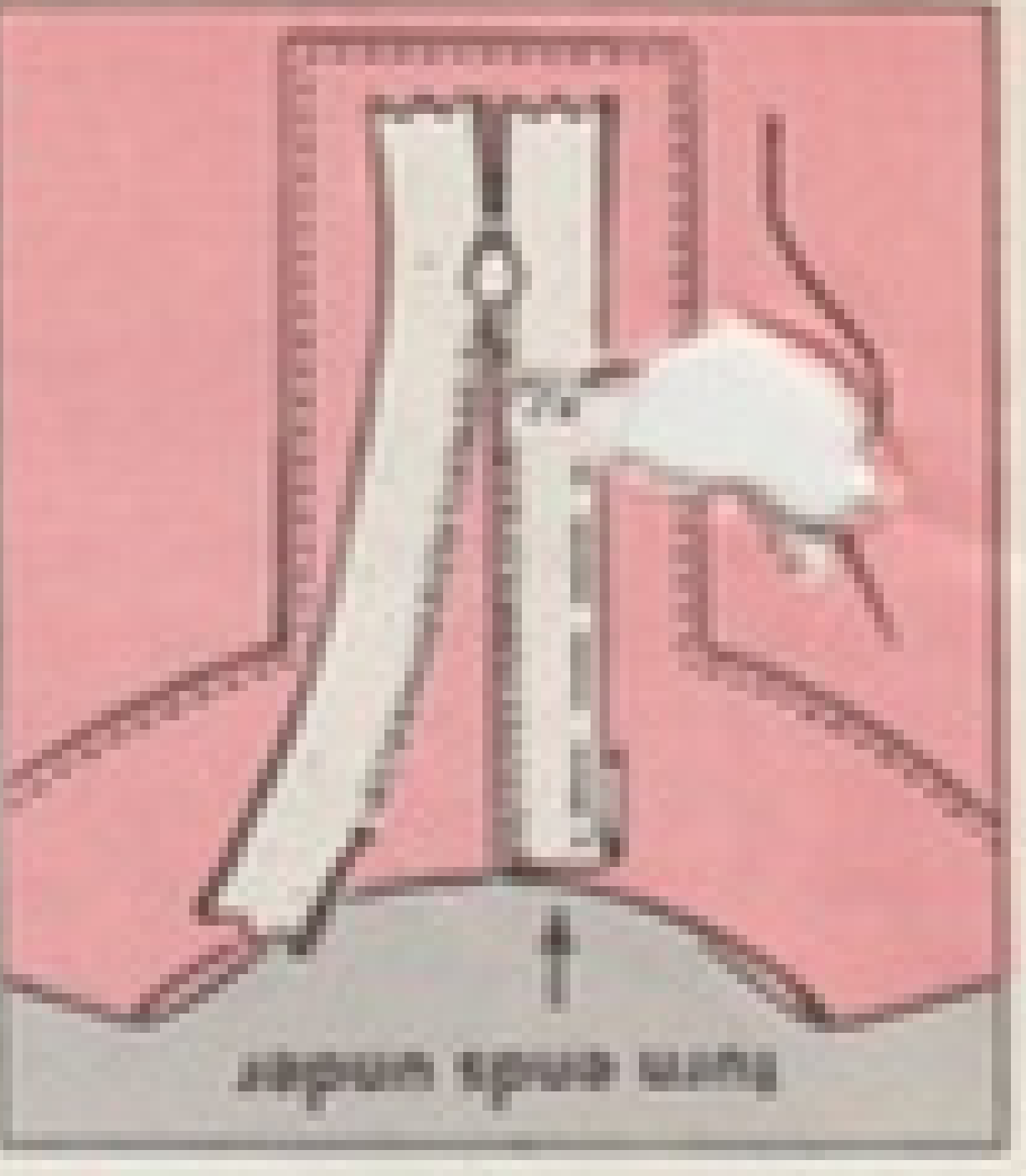
1 Work with zipper open and face-down. Place one tape on single seam allowance with teeth against seam line. Stitch with regular presser foot, edge of foot against teeth. Close zipper.

Stitch zipper on outside



2 Change to zipper foot. With zipper lying flat under seam, stitch on outside of garment, starting at neckline and stitching around zipper as shown. Press placket on wrong side. Remove machine-basting. Press on right side.

FACED OPENING APPLICATION



- Slip-baste opening to-gether.
- 1 Working with zipper open and face-down, hand-baste one tape to opening with zipper teeth against seam line. Turn top ends under. Close zipper.
- 2 Follow Step 2 above.

Zipper foot attachment for sewing machines



It is easier to stitch close to the metal part of the zipper when a zipper or cording foot is used on the sewing machine in place of a presser foot. A zipper foot is a foot with only one prong. Since it was originally used for cording, it is generally called a cording foot. If you don't have a zipper or cording foot, use your regular presser foot and stitch as close to the zipper as possible.

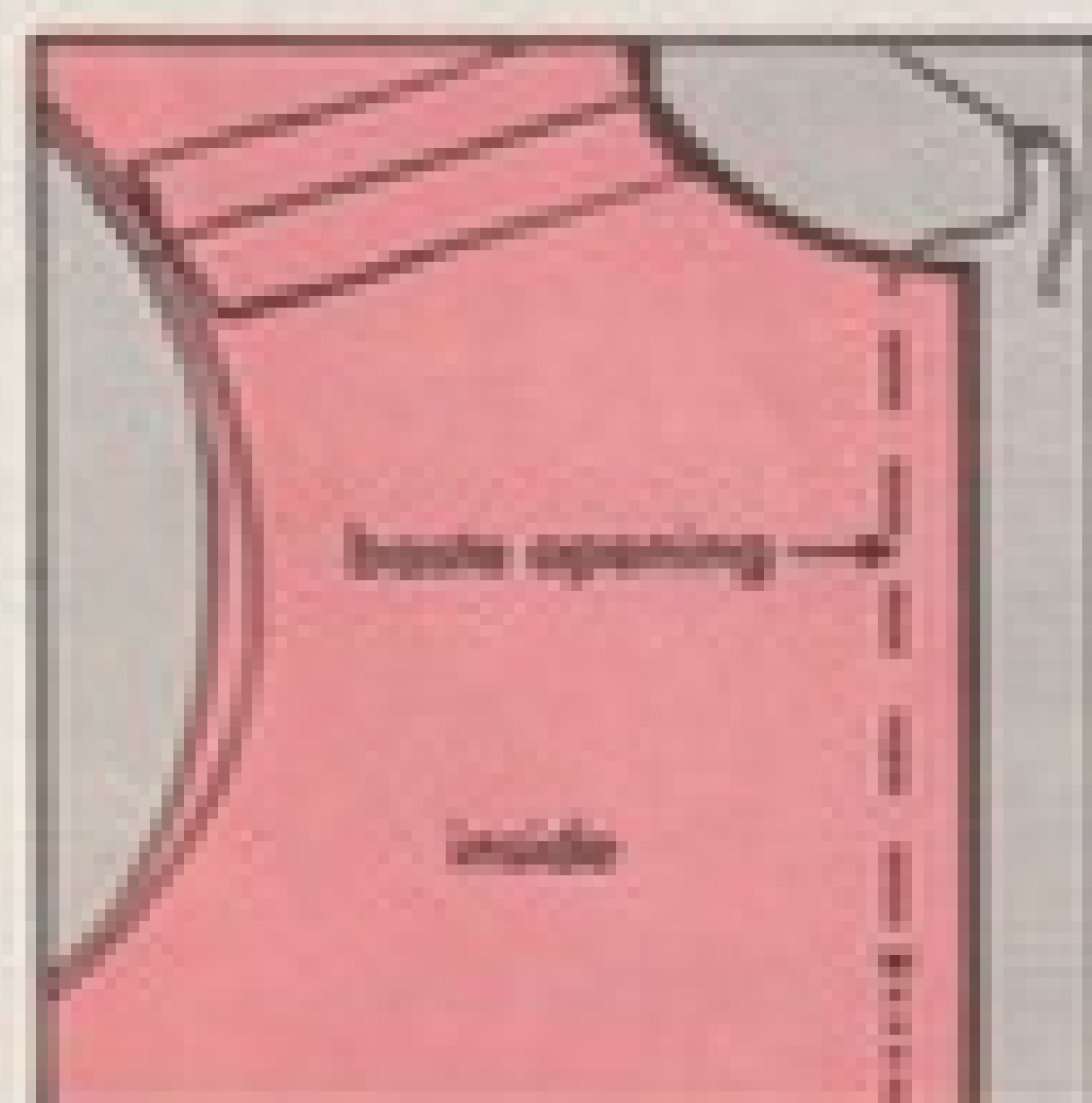
Sewing in your zipper by hand

A zipper may be sewed by hand into all types of garments and on all types of fabric. On ordinary fabrics, only the final steps need be done by hand. In the case of pile fabrics such as velvet, fleece and the like, and fine fabrics like chiffon and lace, the hand-sewn method throughout, as shown here, is the only one that will give satisfactory results.

The half-backstitch recommended in the directions will hold the zipper securely. Stitches on outside of garment are evenly spaced and inconspicuous.

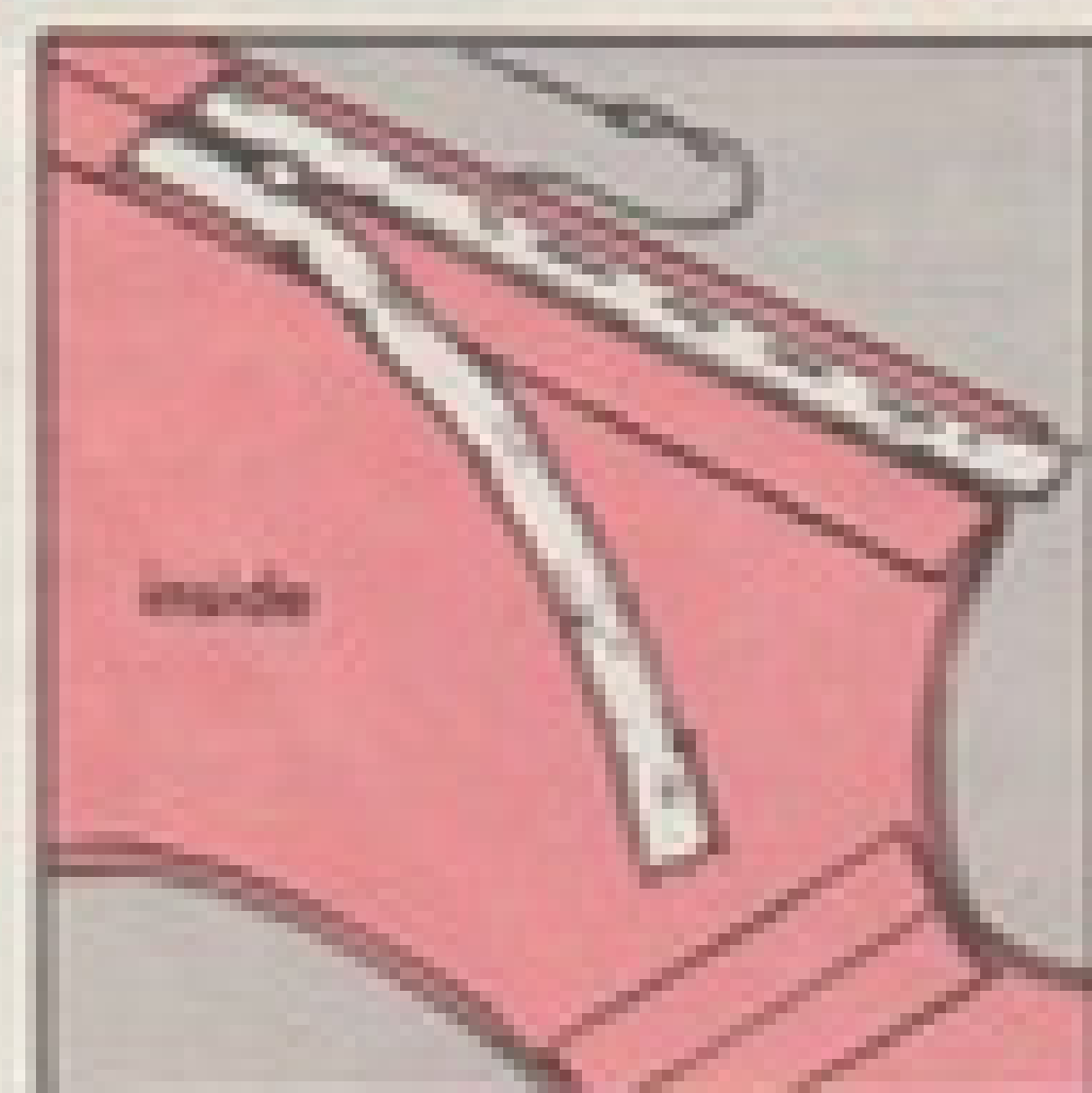


NECK OPENING—CENTRE SEAM APPLICATION



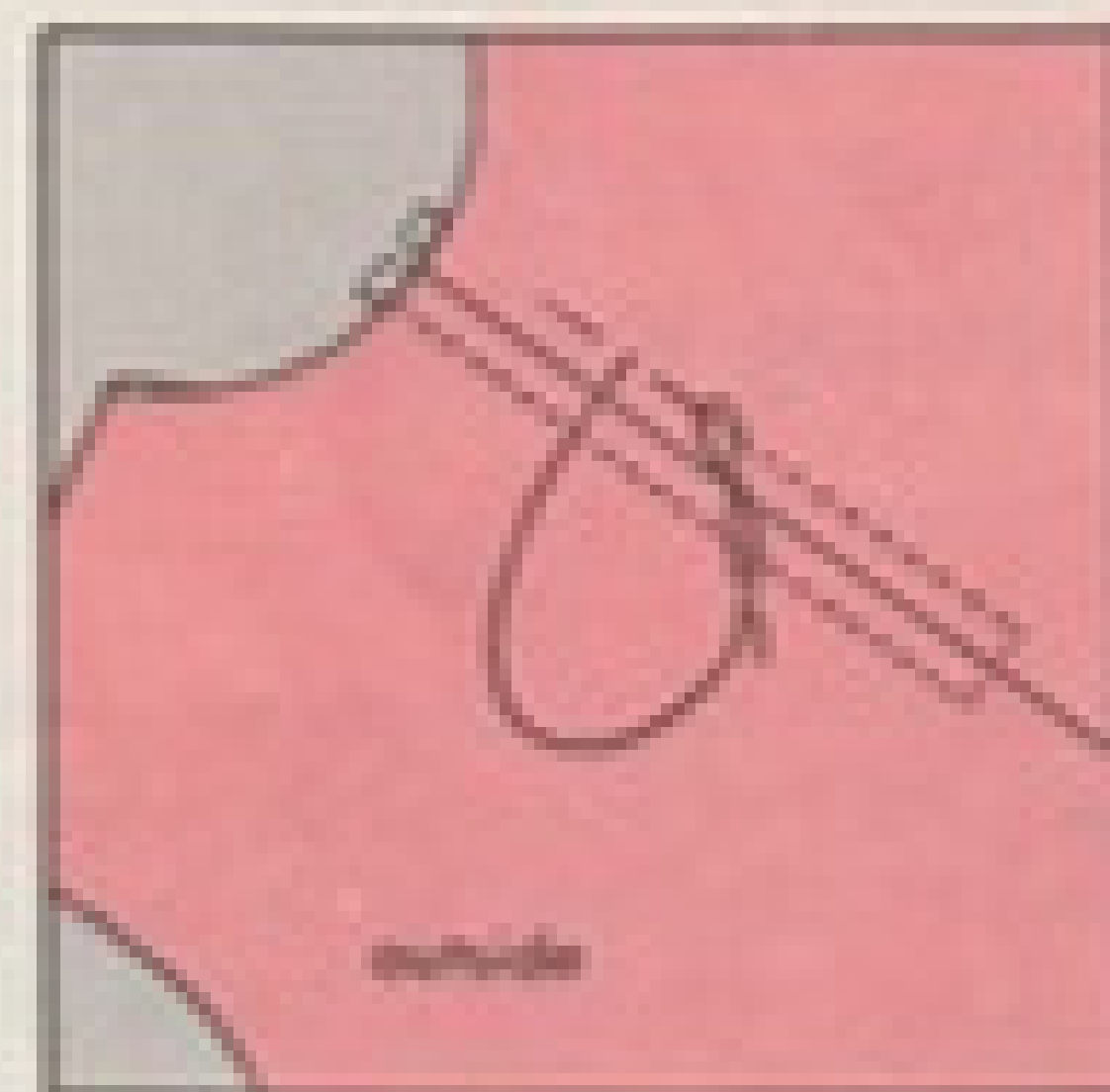
- Check opening, which should equal metal part of zipper with tab turned up (this allows for ease) plus seam allowance for neck finish if neck edge is not completed.

- Baste opening together.
- Press seam open.



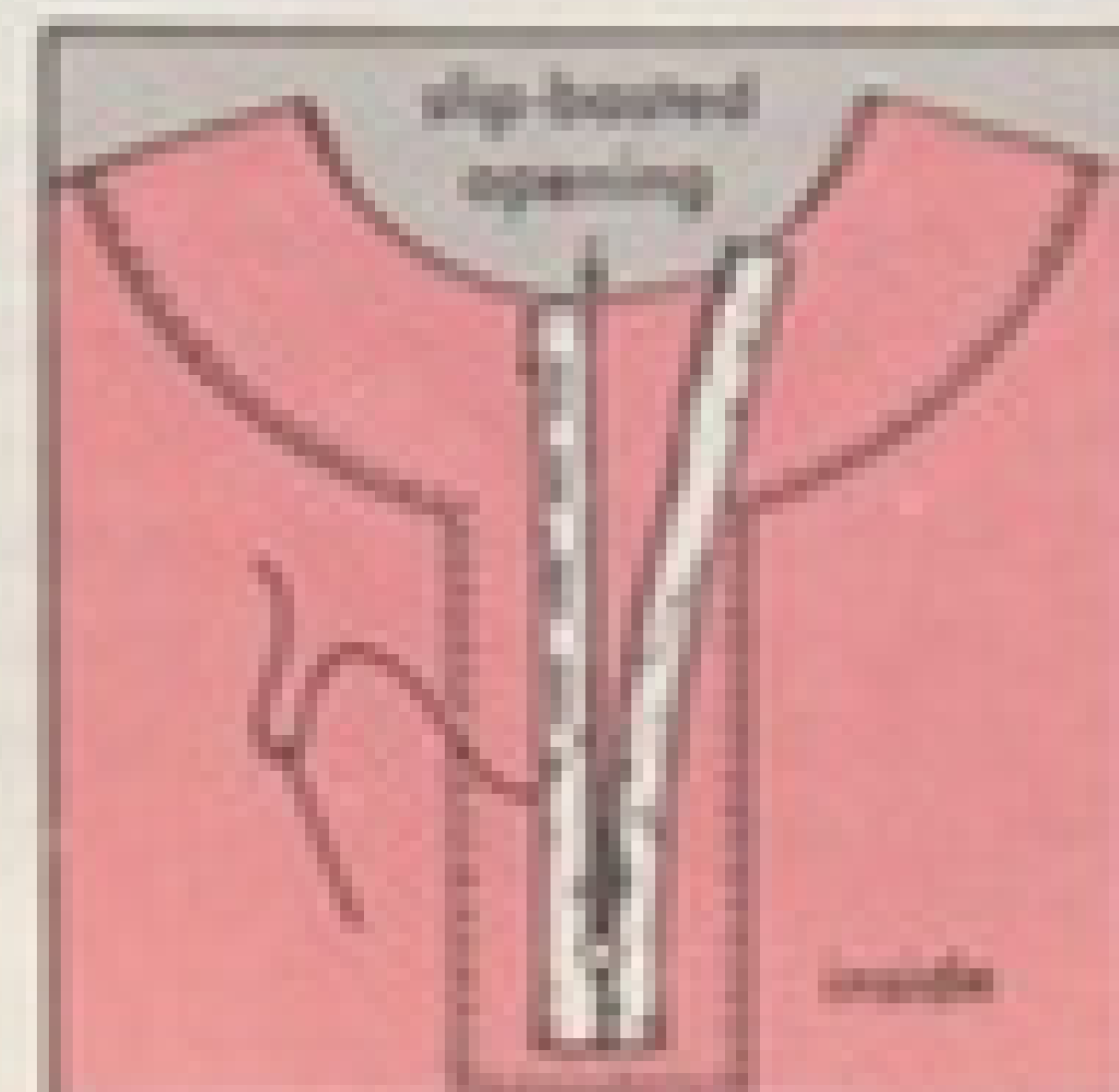
Sew zipper in position on inside

- 1 Work with zipper open and face down; place one tape on a single seam allowance, edge of teeth against seam line. Baste zipper tape to single seam allowance, working from top to bottom.



Sew zipper to garment

- 2 Close zipper. Turn garment right side out. With zipper lying flat under seam, begin at neck line and sew around zipper with a half-backstitch, as shown. Press; remove basting on center seam.

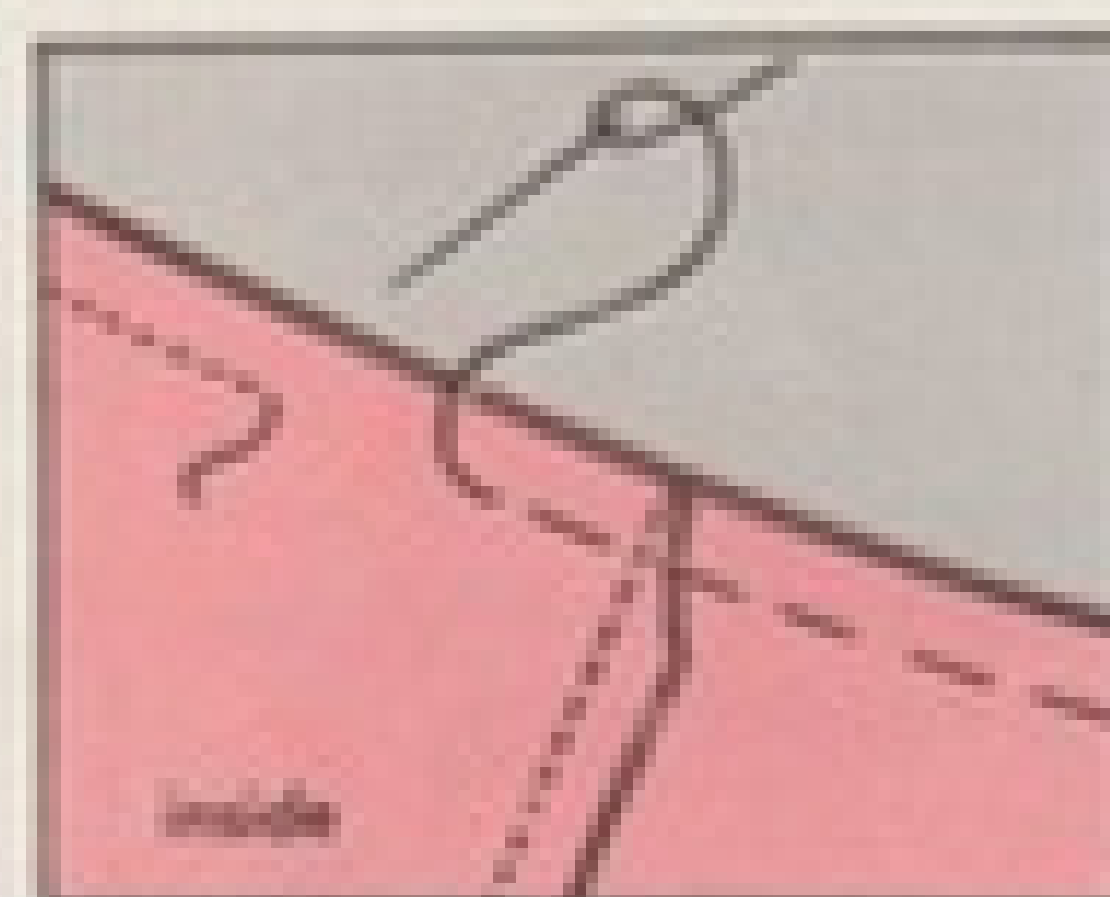


FACED OPENING

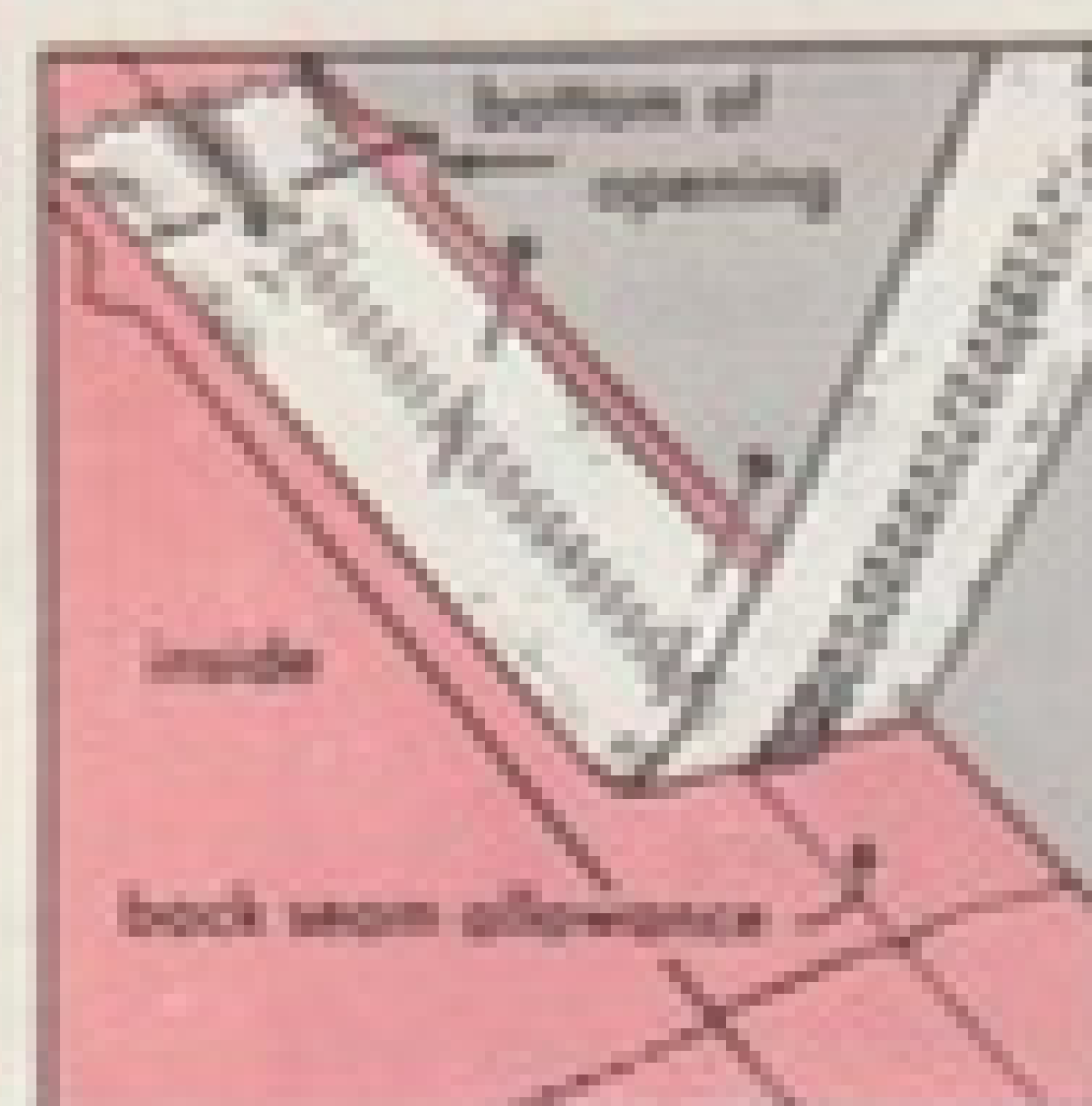
Slip-baste opening together. Working from top to bottom, and with open zipper face down, baste one tape to opening, zipper teeth against basted opening. Close zipper. Follow step 2, turning ends of tape under as shown.

DRESS AND SKIRT PLACKETS

Note: Illustrations are for a dress placket insertion. In these directions the changes for a skirt placket are in parentheses.

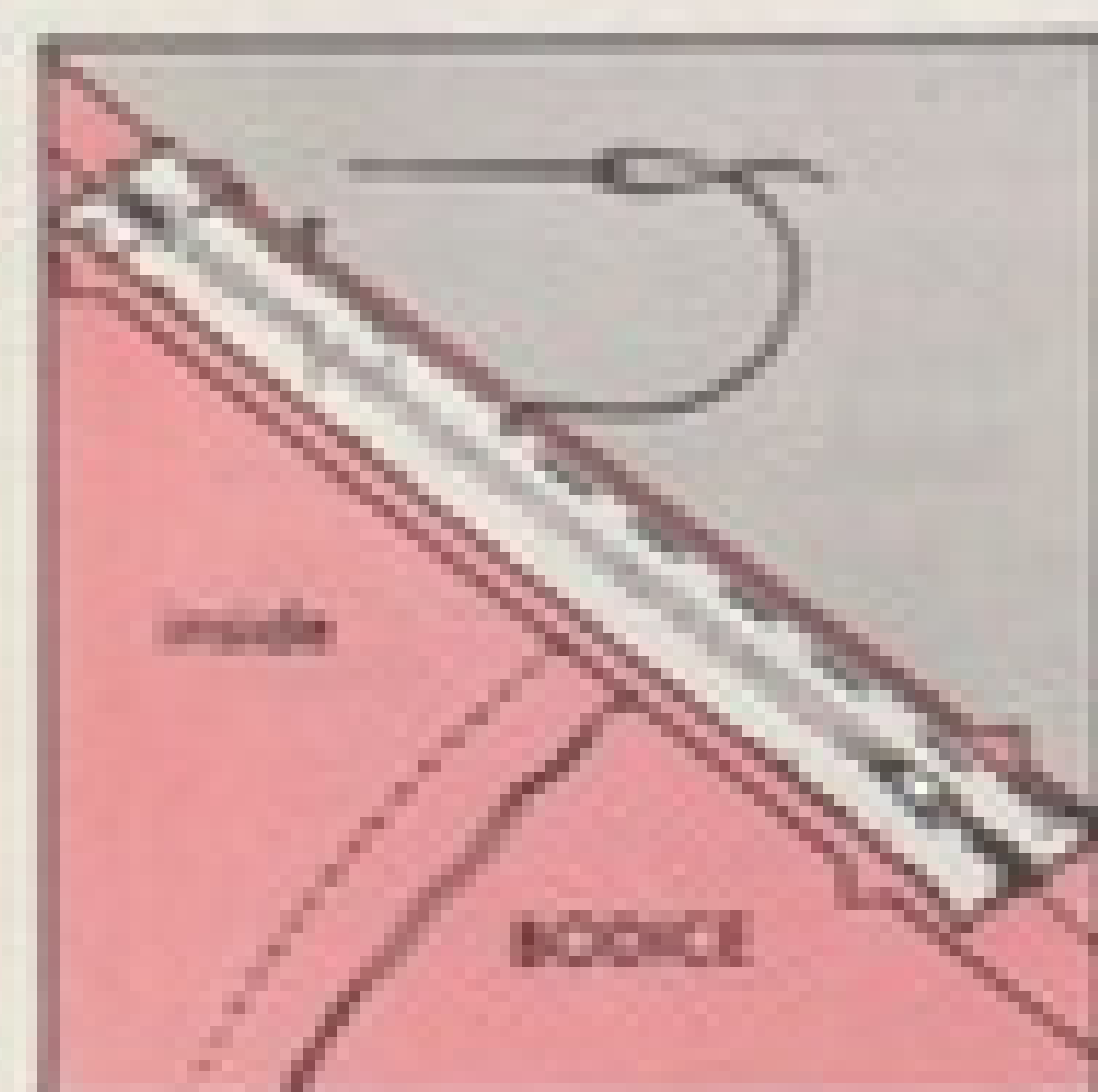


- Check length of opening, which should equal metal part of zipper with tab turned up. This allows for ease (for skirt, add waist seam allowance).
- Trim waist seam as shown (omit this step for skirt).
- Baste opening together.
- If seam allowance on side seams is less than 1/4", widen front allowance by top-stitching seam tape to it. Make stitching close to tape edge (for skirt, always widen front seam allowance).
- Press seam open.



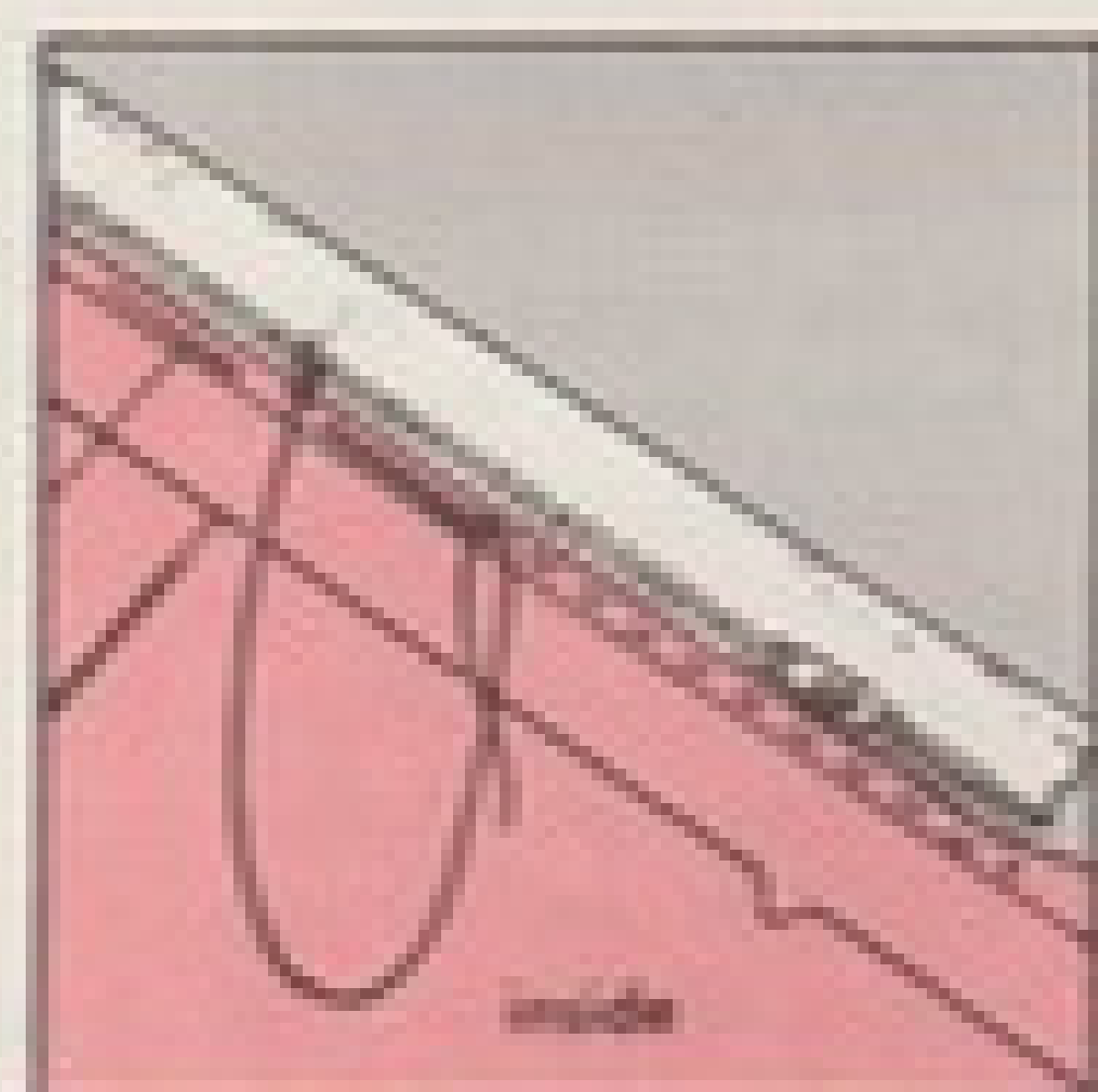
Baste zipper to back seam allowance

- 1 On inside of dress, put zipper in place face down, full width of chain on back seam allowance, edge of chain along seam line. First pin zipper to back seam allowance from bottom to top, as shown, checking position of chain. Then baste zipper to back seam allowance only. It is easier to baste from top to bottom.



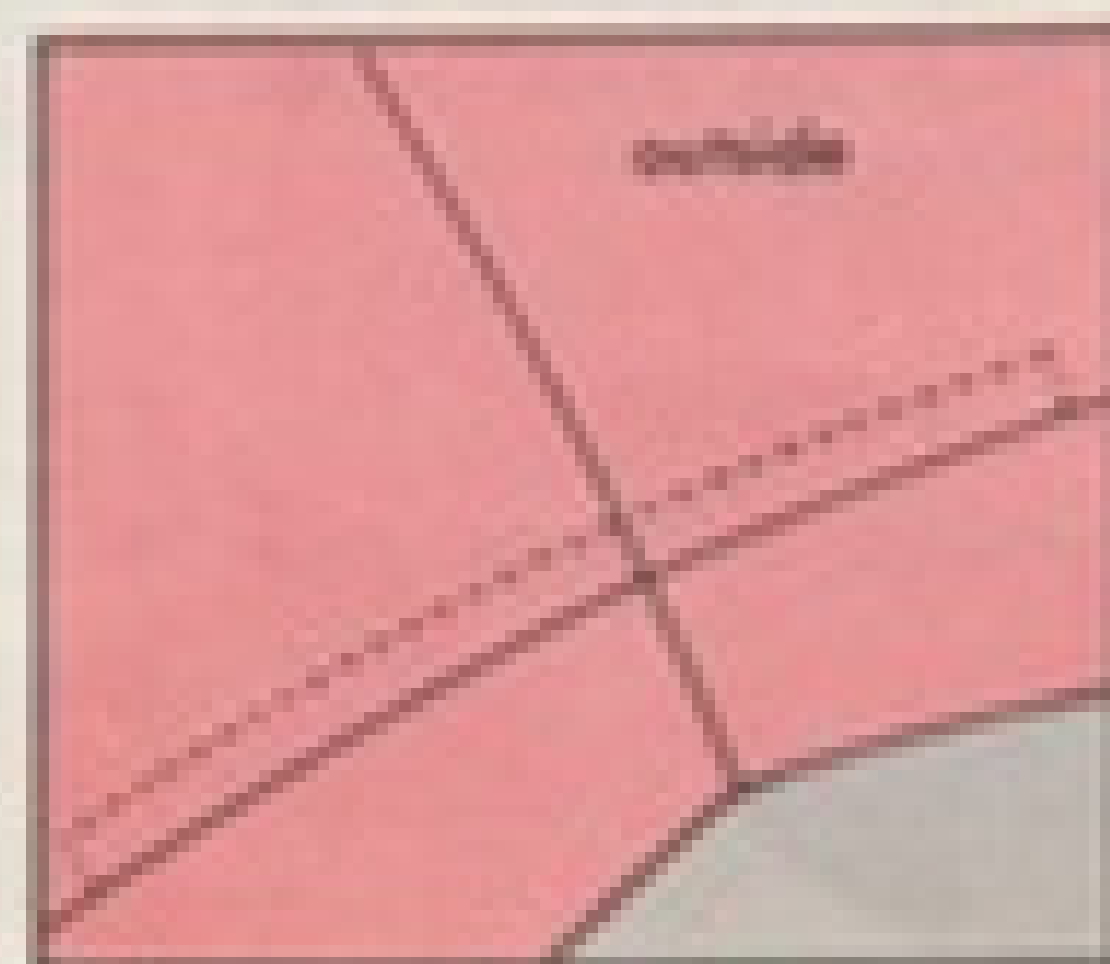
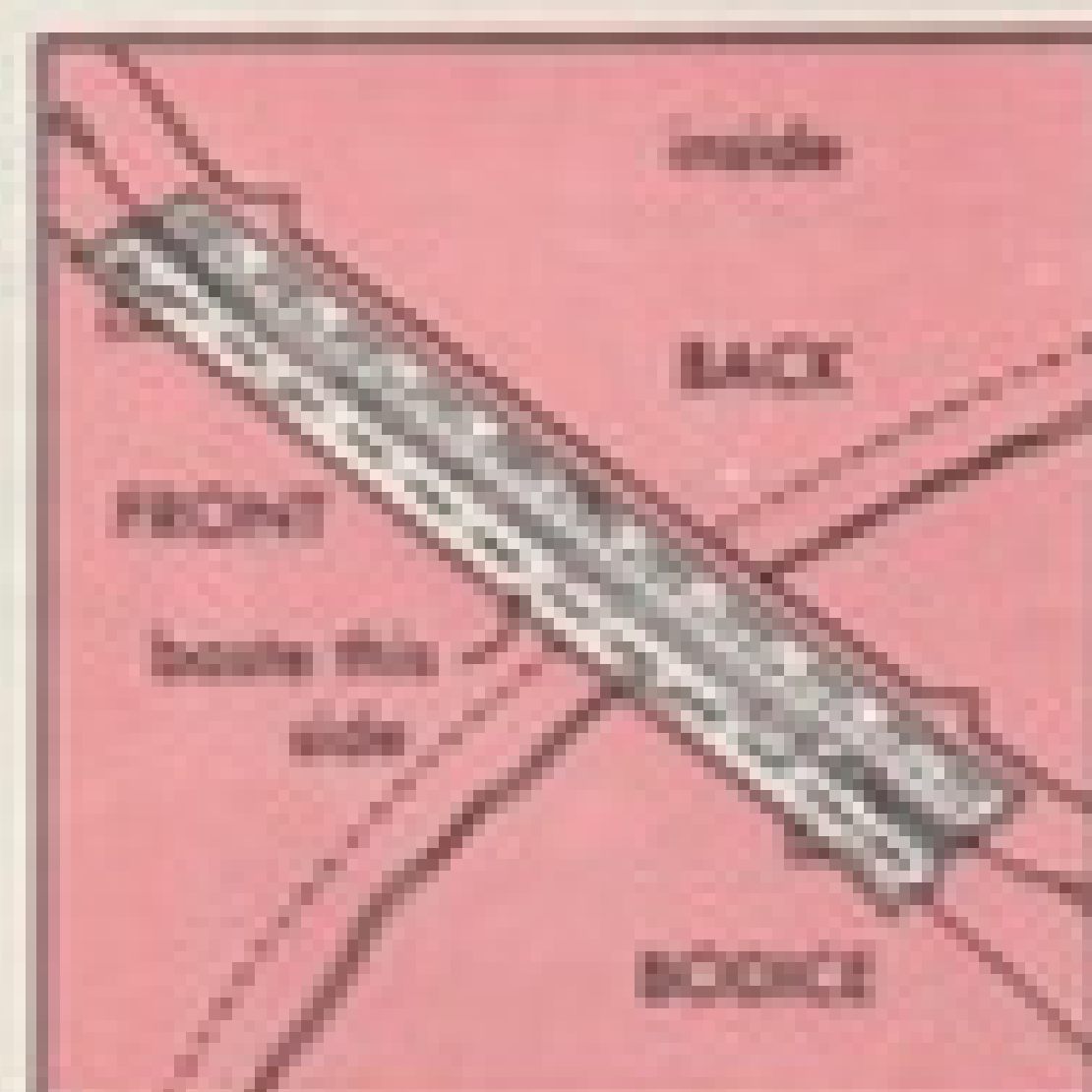
Sew back seam allowance to zipper

- 2 Turn zipper right side up, making a fold in seam allowance close to zipper chain. With half-backstitch, sew edge of fold to zipper from top to bottom, the full length of the tape.

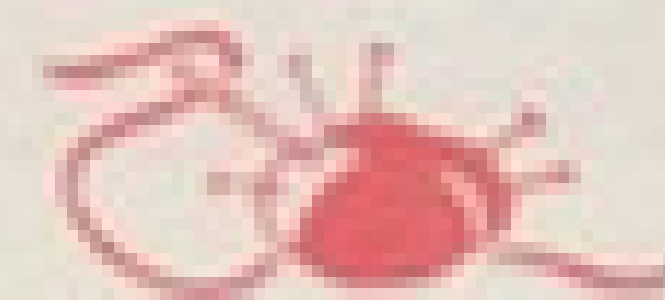


Sew zipper to front of garment

- 3 Put tab down and bring zipper face down over front seam allowance, forming a pleat at placket-ends. Baste tape so that zipper lies flat. Turn garment right side out. With a half-backstitch, sew across bottom, along zipper chain and across top ("across top" omitted for skirt).



- Press placket on right side and remove basting.



May - 1968
Trent - 3000

ARTICLE

- Blouse

DATE COMPLETE - APR 20

COST OF ARTICLE

COST

MATERIAL 2 3/8 4198 PYST. - \$1.22

THREAD 1 - .19

ZIPPER 30

PATTERN .85

\$2.66

COST IF PURCHASED - \$2.98



May 1968
Third Year

ARTICLE

- JACKET and SHIRT

DATE COMPLETED - APRIL

COST OF ARTICLE

MATERIAL SHIRT	- 3.47
SHIRT	2.99
THREAD	.50
ZIPPER	.50
BUTTONS	.49
PATTERN	.15
INTERFACING	- .80
LINING	1.00
BINDING	.30
	<u>11.17</u>



COST IF PURCHASED - 14.98

May 1968
Third Year

ARTICLE

- SLACKS

DATE COMPLETED - APRIL

COST OF ARTICLE

MATERIAL - 3.98

THREAD 30

ZIPPER 50

PATTERN 15

5.43

SLACK IF PURCHASED - \$2.95



Sewing Information

SECTION III

Since there are no definite articles requested for the third year clothing project, the purpose of this section is to provide basic information that will be useful to you now and in future years.

THREAD SELECTION:

There is a thread available for every use, for every fabric and for every type of sewing machine. On the choice of the correct thread depends the strength and durability of the garment.

Remember — too fine a thread will break when used in a heavier fabric.

— too coarse a thread will lie on the surface of a fine fabric, will be weakened by abrasion and will fray and cut, spoiling the appearance of the finished article.

Color is important in thread selection. When thread is matched to a fabric, the thread on the spool will appear slightly darker than the single strand as it is sewn into the fabric. Buy thread a tone darker than the fabric.

The following terms will help you to understand the thread you use for hand and machine sewing:

Mercerized — Mercerizing is a process for finishing cotton thread to add strength, lustre and reduce friction at the needle.

Boilfast — This means that the thread has been dyed with fast or boilfast colours. It will not become lighter in colour after repeated laundering and dry cleaning.

Six Cord Thread — Six cords are cabled together to give the thread the additional strength necessary for sewing heavier fabrics. It is ideal for hand sewing.

NEEDLE SELECTION:

If too fine a needle is used to stitch a heavy fabric, the needle will break. On the other hand, if too heavy a needle is used to stitch a light weight fabric, seams will split and ugly holes appear.

Here is a point to remember. The size of the eye of the needle is in proportion to its thickness. This means that, when too fine a needle is selected, the thread will fray. The too small needle eye causes friction. When sewing by hand, the same points apply.

SEWING WITH SYNTHETIC THREADS

Synthetic threads are relatively new. They should be used with all synthetic fabrics and blends but never on cottons or linens. Sewing with synthetic threads is similar to sewing with cotton thread and providing your machine is in good working order, you should not experience any difficulty.

Special advantages of synthetic threads are:

1. The visible stitching is very fine. Therefore, they are good for sheer fabrics.
2. Because of the elasticity of the thread, they are especially suited for sewing jersey and tricot knit fabrics, and for sewing bias seams.
3. High resistance to abrasion makes them good for sewing on buttons.

A few hints for sewing with synthetic threads:

— Cut your thread, do not break it. Breaking your thread by pulling against the spool may cause the top thread to go underneath the next layer making it very difficult to remove the remaining thread.

— Since synthetic thread is quite slippery, secure thread by making a few stitches at the beginning and end of sewing. 'Do not knot!'

— Avoid using your spool as a pin cushion as this may break threads.

— For easier threading of needle, cut thread diagonally.

— On very fine fabrics such as nylon chiffon, use a backing of tissue paper.

— Change machine needles often as synthetic fabrics tend to dull them.

— The colors of dacron, nylon and terylene threads match the synthetic fabrics better than cotton threads. Synthetic threads have more transparency and therefore blend better by allowing the color of the fabric to come through.

HINTS FOR SEWING SPECIAL MATERIALS

Felt —

Felt has no grain and therefore can be cut in any direction. It does not ravel and therefore does not require facing or finishing. Because felt is quite heavy, it often irritates the skin and is warm to wear. Colors are usually not colorfast.

Jersey —

Work on a long flat surface to prevent stretching. The pattern should be pinned on the wrong

side of the fabric to keep the edges from rolling when cut. Stretch the seams slightly when stitching to allow for a bit of stretch in wearing. All jersey skirts should be completely lined.

Plastic Fabrics —

A drop of oil or a line of dusting powder will help to keep seams from puckering. Flat fell finishes add strength to seams. The machine needle will leave permanent holes, so be sure of the seam line before stitching.

Sheer Fabrics —

Sheer fabrics such as chiffons need to have firmness added. This is done by placing tissue paper under double thickness of fabric then pinning pattern on top. Stay stitch the bottom piece of fabric to the tissue and the top piece to the pattern, and handle the tissue and fabric together when cutting, basting and stitching.

Suede —

Suede is an animal skin with no grain, but a nap. Facings should be stitched or glued down, but stitching should never be ripped out.

Velvet, Velveteen and Corduroy —

These are fabrics with a pile construction so all pattern pieces should lie in one direction with pile going up towards the face. Fine pins and needles must be used to prevent marring of the fabric and there should be no machine stitching on the outside. A needle board is an ideal aid for pressing these fabrics. If one is not available, place a hot iron on end and cover it with a damp press cloth. Open the seams with your fingers and draw the wrong side of the fabric over the steam from the iron.

Crepe —

Crepe has a tendency to stretch so avoid strain when sewing. Make allowance for some stretch in the fitting and allow the garment to hang before marking the hemline. Press lightly.

Stitching Synthetics —

A big problem with some of the smooth, firmly woven fabrics is puckering at the seams. If you choose a pattern with the long seams cut on the bias or semi-bias, most of the puckering of seams will be overcome. It will also help to loosen the tension and the pressure on the pressure foot.

To take advantage of the washability, quick-drying, and no-iron properties of nylon, orlon or terylene be sure that the findings (interfacing, tape) in the garment have the same properties.

Use chalk type rather than wax type crayon for marking as the wax will be difficult to remove. Quite often, synthetics ravel badly, so cut wider seam allowances and be sure to finish the seams adequately.

MARKINGS

Exact markings transferring information from the pattern to the fabric are essential to accurate sewing. Markings are always made on the wrong side of the fabric before the pattern is removed. The type of marking used depends on the fabric being worked with.

Tracing Wheel and Dressmaker's Carbon Paper:

This method is used for firmly woven fabrics but is not desirable for satins, sheers, napped fabrics, some heavy wool and some white fabrics. In selecting the color of carbon paper make sure it is very close to the color of the fabric to prevent the markings from being obviously visible in the finished garment.

To protect the table top, cover with a layer of cardboard. For a single layer of fabric, place carbon paper face up touching the wrong side of the fabric. Trace the markings with the tracing wheel using the needle point type for wool and the dull point type for other materials so that the pattern won't be cut through. To ensure straight lines use a ruler as a guide. Curved lines have to be done freehand. A cross mark (x) for all key points and pattern corners, a short line to indicate ends of darts, seams and pleats — both will aid in easy assembling of the garment.

For a double thickness of fabric, put one sheet of carbon paper face up under the bottom layer of the fabric and another face down between fabric and pattern.

Pin and Tailor's Chalk:

Most plain and colored fabrics can be marked with this method. It is best to use the non-wax chalk which comes in a variety of colors for marking different colored fabrics.

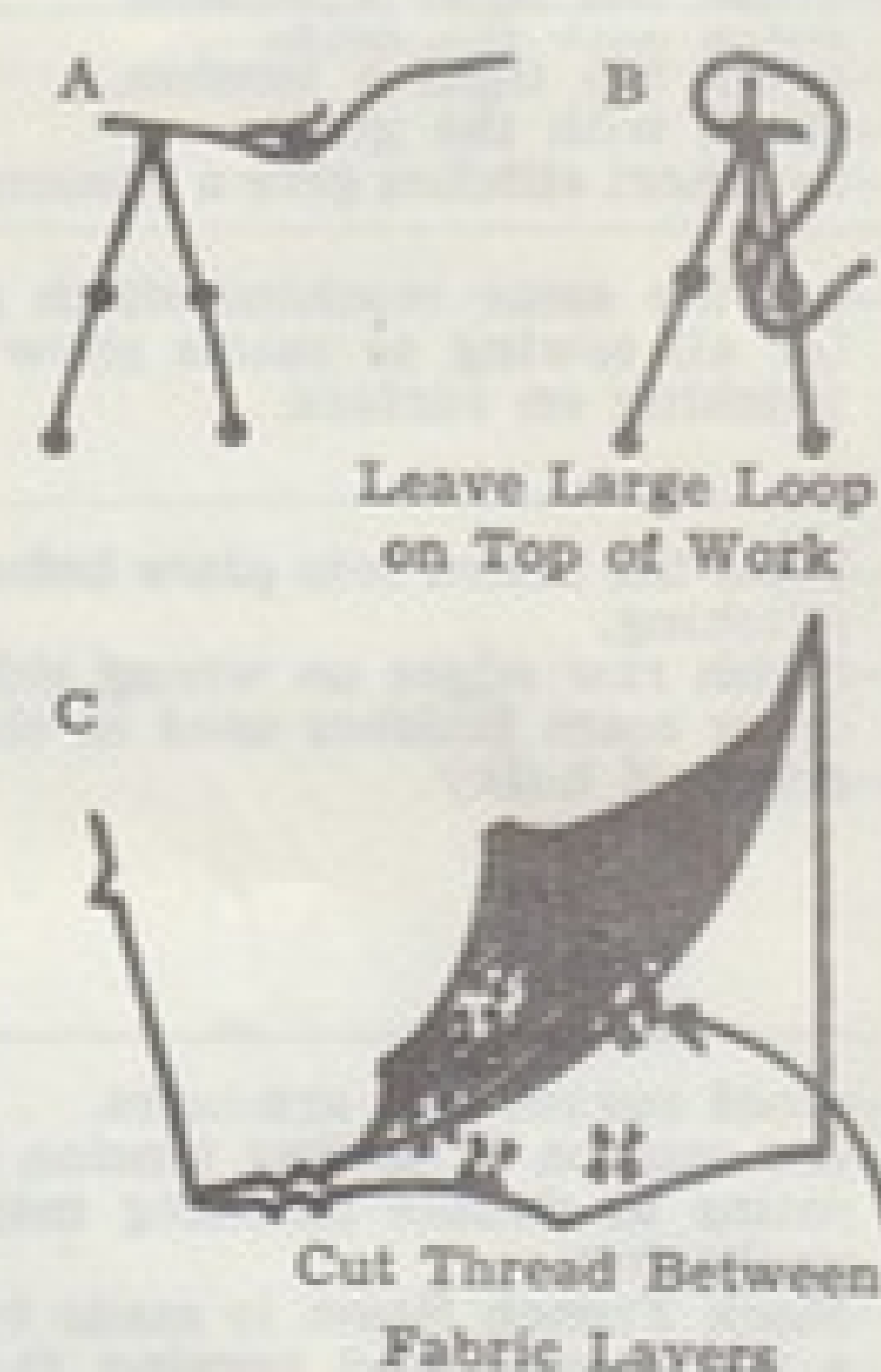
To mark, pin through pattern and both layers of fabric at each key point or pattern corner. Turn pattern and fabric over and chalk fabric at each pin. Starting at the edge and working toward the centre, fold the tissue back at each pin and chalk. Remove pins as you go along.

Tailor's Tacks:

This is perhaps the oldest method of marking but still suitable for all fabrics. Use long, double, unknotted darning cotton in a contrasting color to that of the fabric. Along darts, pleats and key points of the pattern, take a stitch

through the pattern and both layers of the fabric leaving about a three-inch end on the thread. Then take a second stitch at the same point but forming an + and leaving a long loop. Cut the thread between stitches. Remove the pattern, pull

the two layers of fabric apart slightly and cut threads between fabric layers. This leaves markings in both layers of the fabric.



Machine Basting:

Machine basting is used to transfer markings such as buttonhole lines and centre lines to the right side of the fabric. Set the machine at the longest stitch and handle the fabric carefully to avoid stretching. Machine baste with the grain of the fabric.

Hand Basting:

This is usually an uneven basting used for the same purposes as above.

SEAM FINISHES:

The proper finishing of seams is essential to a durable, well-made garment. Check the following guide for hints as to which seam finish to use.

GUIDE TO SEAM FINISHING

Type of Finish	Suggested Fabrics	Purpose and Special Uses	Sewing Hints
Pinked	wool, cotton, rayon, silk, jersey	—preferred for all fabrics that do not ravel excessively —quick neat method —raw edges of a lapped seam	—seam should be a full $\frac{1}{2}$ " ; $\frac{1}{4}$ " is too narrow to pink. —satisfactory if seams are pressed open or to one side. —if seams are pressed to one side, grade them. —easier to pink both raw edges at once before pressing.
Overcast	linen, viscose, rayon, orlon, arnel, acetate	—used on fabrics that fray readily —used in stress areas (waistline, armseye) —used where edges are narrower due to letting out in fitting	—evenly spaced stitches— $\frac{1}{8}$ " deep, $\frac{1}{4}$ " apart. —stitches slant with the grain. —seams may be graded and overcast, together or if the fabric is very bulky, overcast separately and pressed open. —overcasting may be done one of three ways: 1. Overcast right to left, one stitch at a time. 2. Running overcast—several stitches taken at a time, using a twisting motion with the needle. 3. Machine zig-zagging—seams may be pinked and overcast.
Edge-stitched	light weight fabrics, even weave synthetics, rayon, acetate, arnel, orlon	—neat, long wearing —to improve appearance and durability of unlined jackets	—avoid curved seams with fold edge finish. —wide seam allowance ($\frac{1}{2}$ " - $\frac{3}{4}$ ") is required. —turn edge in $\frac{1}{4}$ " and edge-stitch evenly along the folded edge ($1/16$ " in from the fold). —stitch with the grain and avoid a tight tension. —some fabrics may be edge-stitched without folding. This is done with a very fine machine stitch (22-26 stitches per inch) $\frac{1}{4}$ " away from edge. Edge may be pinked, overcast or remain unfinished.

Type of Finish	Suggested Fabrics	Purpose and Special Uses	Sewing Hints
Bound Finish	Suggested Fabrics tweeds, linen, brocade, brocade, linen, bengaline	Purpose and Special Uses —where a bulky fabric that frays is important —where a tailored inside appearance is important such as in an unlined jacket	Sewing Hints —use a bulky fabric —use a bulky fabric —avoid curved seams such as armholes.
Welt	woolens, gabardines, firm fabrics	—gives a distinctly tailored appearance.	—avoid too tight a tension. —stitch with the grain.
Flat Felled	cotton, flannel, chambray, gingham	—flat, no bulk. —long wearing. —pyjamas, shirts, work and sports clothes.	—avoid too tight a tension. —stitch with the grain. —too short stitches give a homemade effect.
Lapped Seam	cotton, wool, felt, gabardine	—suitable to curved areas and where one seam is gathered and the other plain. —good for pieced lining and paddings to avoid bulk. —suitable for joining net and over-all lace.	—use the same machine stitch and thread for all sewing as seams show double stitching on surface.
French Seam	voile, batiste, organdy, dimity, terylene, lawn	—neat, durable, finish on light weight and sheer fabrics. —excellent for 'wiry' fabrics to cover raw edges that are uncomfortable next to the skin. —no raveling, useful for underwear and baby clothes.	—baste the seams into place before machine stitching. —finish raw edges on wrong side to match other seam finishes used in the garment. —grade if bulky.

LINING A SKIRT:

Skirts can be lined in two ways, but the purpose of the lining is the same: to prevent sagging and stretching, to prevent wrinkling and to give body.

Cutting the Skirt Lining from the Pattern

Your pattern will not have included pattern pieces for a skirt lining so you will have to adopt the pattern pieces included.

1. The pattern pieces may be laid on the cross grain or with the straight of goods. If your pattern is laid cross grain the lining will be stronger and will not have a tendency to sag or pull out of shape as easily.

2. When a pleat is included do not cut it out for the lining. There is no need to have extra bulk of a lining in the pleat area; instead cut the lining pattern with a seam allowance added at the centre back (which is the pleat line).

3. Some patterns have a centre front seam. In this instance, the seam is eliminated in the

lining to prevent extra bulk. The centre front seamline of the pattern can be placed on the fold of the fabric.

4. If a partial lining is desired — the below hip lining reaches to a point about 9" below the hip notch. This length is sufficient to prevent stretching of the back skirt and excessive wrinkling of the front skirt as the wearer sits down.

5. The full length lining is cut even with the hemline of the pattern or ½ inch longer to be safe.

6. Mark darts and centre lines the same as the skirt was marked.

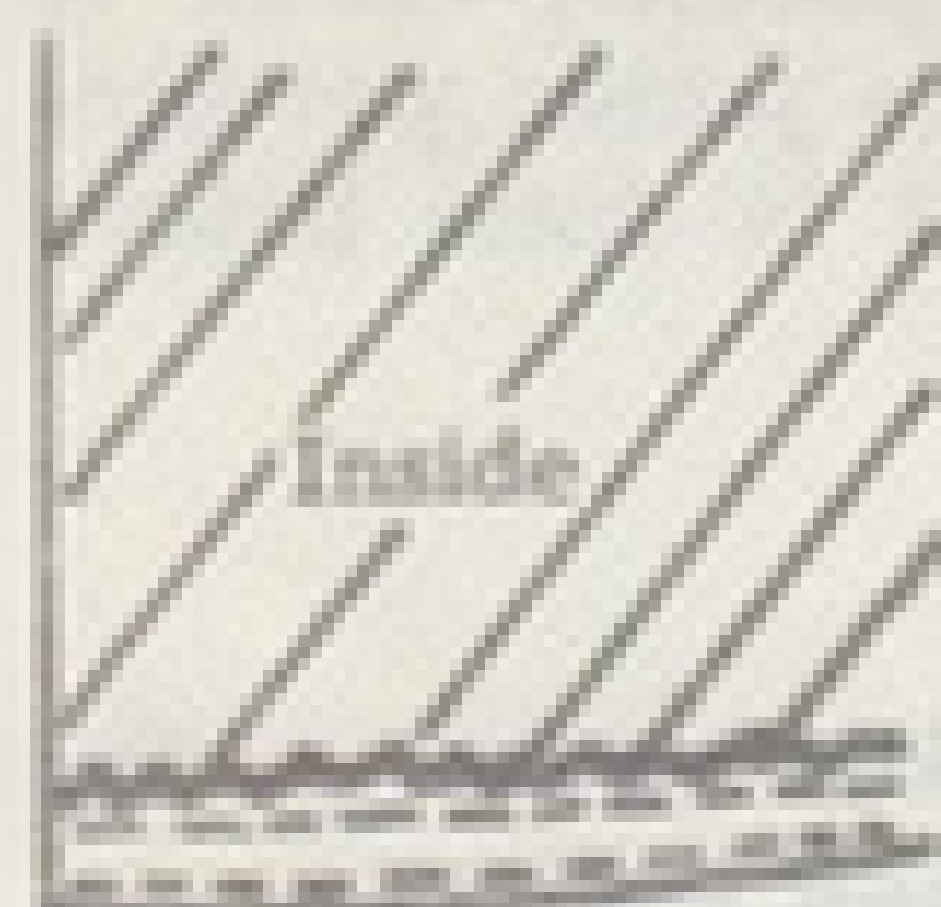
METHOD NUMBER ONE:

Lining Sewn In With the Skirt Seams

In this method the lining pieces are basted into place very early in the construction process. Usually the only construction that precedes the lining, is the sewing of any pleats or seams that have been eliminated from the lining.

A. Below Hip Lining (Back only or front and back)

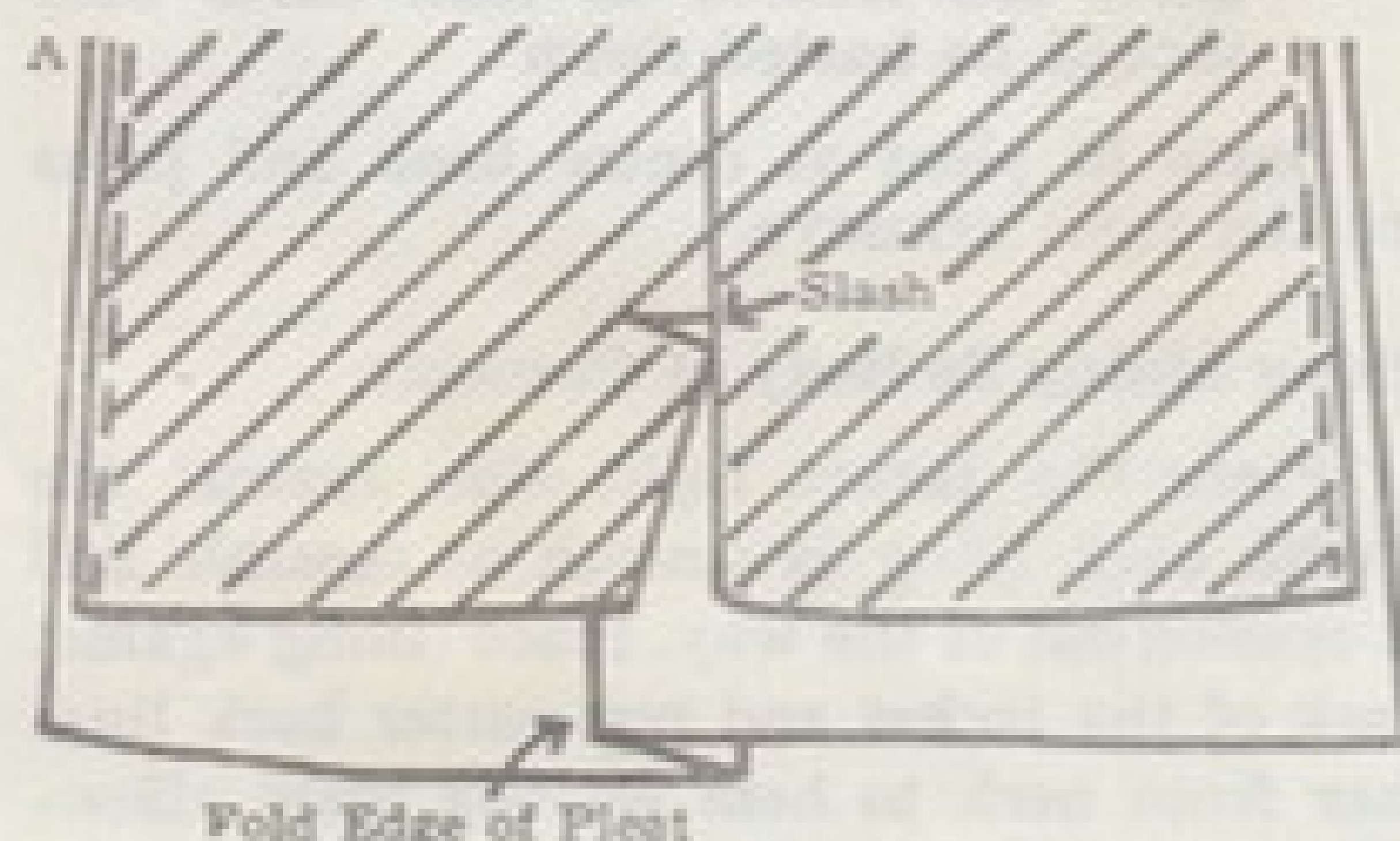
1. Finish the lower edge of the lining in a way that will be flat and inconspicuous. Pinking an edge is excellent providing the fabric doesn't ravel. If the fabric needs more of a finish pink the lower edge and then press under about $\frac{1}{2}$ an inch. Make two rows of machine stitches along the lower edge. Never use a traditional narrow hem for this lower edge; it is too definite a line and the ridge is noticeable when the skirt is pressed.



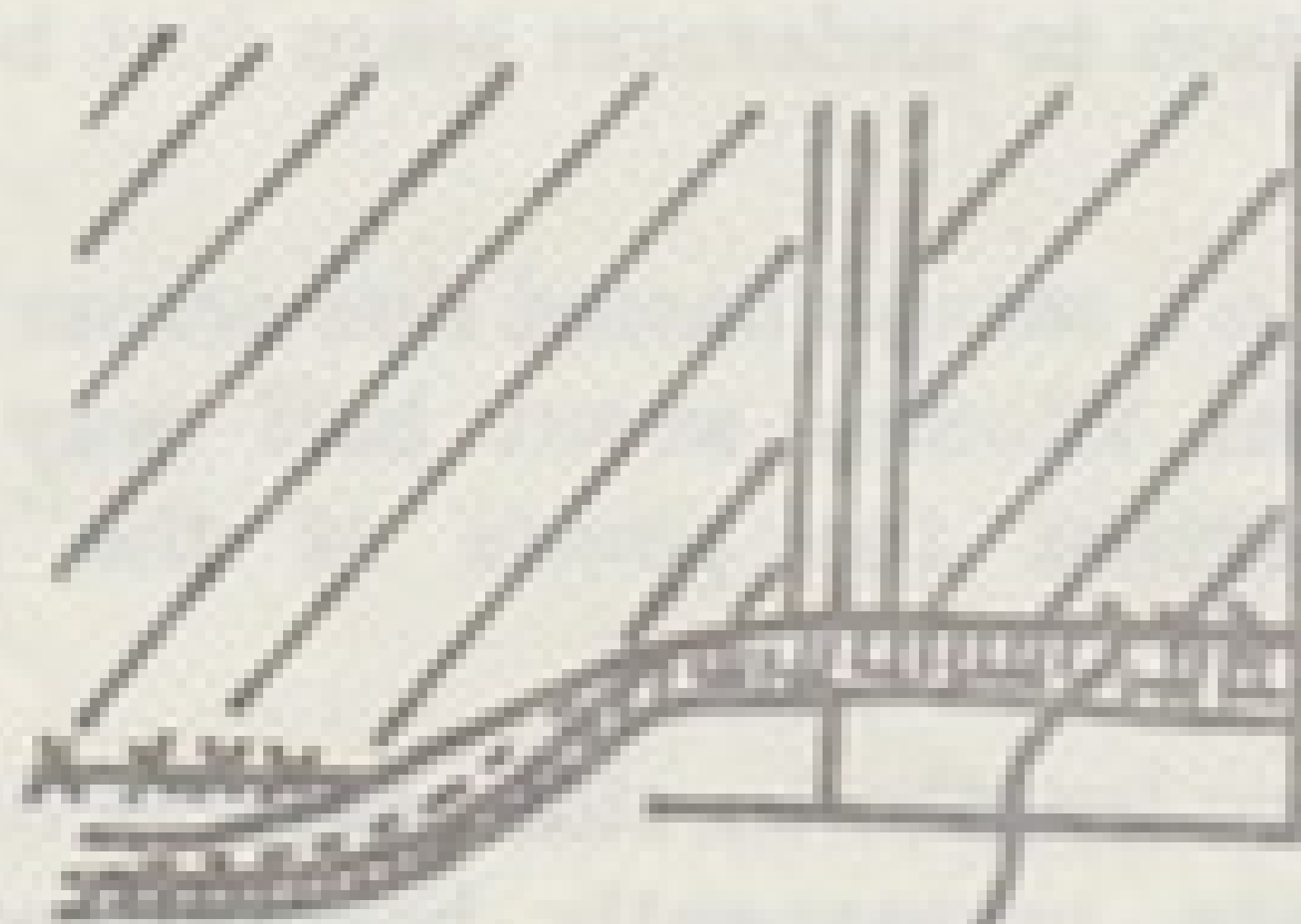
2. Pin lining pieces over skirt pieces with wrong sides together and with the waistline and side edges even. Be sure the skirt and lining pieces lay flat to each other with no wrinkles.

3. Baste side and waistline edges with a small running stitch. Baste centre front, dart and tuck markings to hold two layers of fabric in place.

4. Darts may be sewn separately or with the fabric. If the fabric is very bulky, darts sewn separately will avoid unnecessary thickness and a greater ease in pressing. When the darts are sewn with the fabric a long machine stitch sewn through the centre of the dart helps to hold both fabrics evenly as you are permanently stitching the darts into place. Press.



4. Follow directions numbers 5 and 6 under partial lining (A) to complete your skirt.

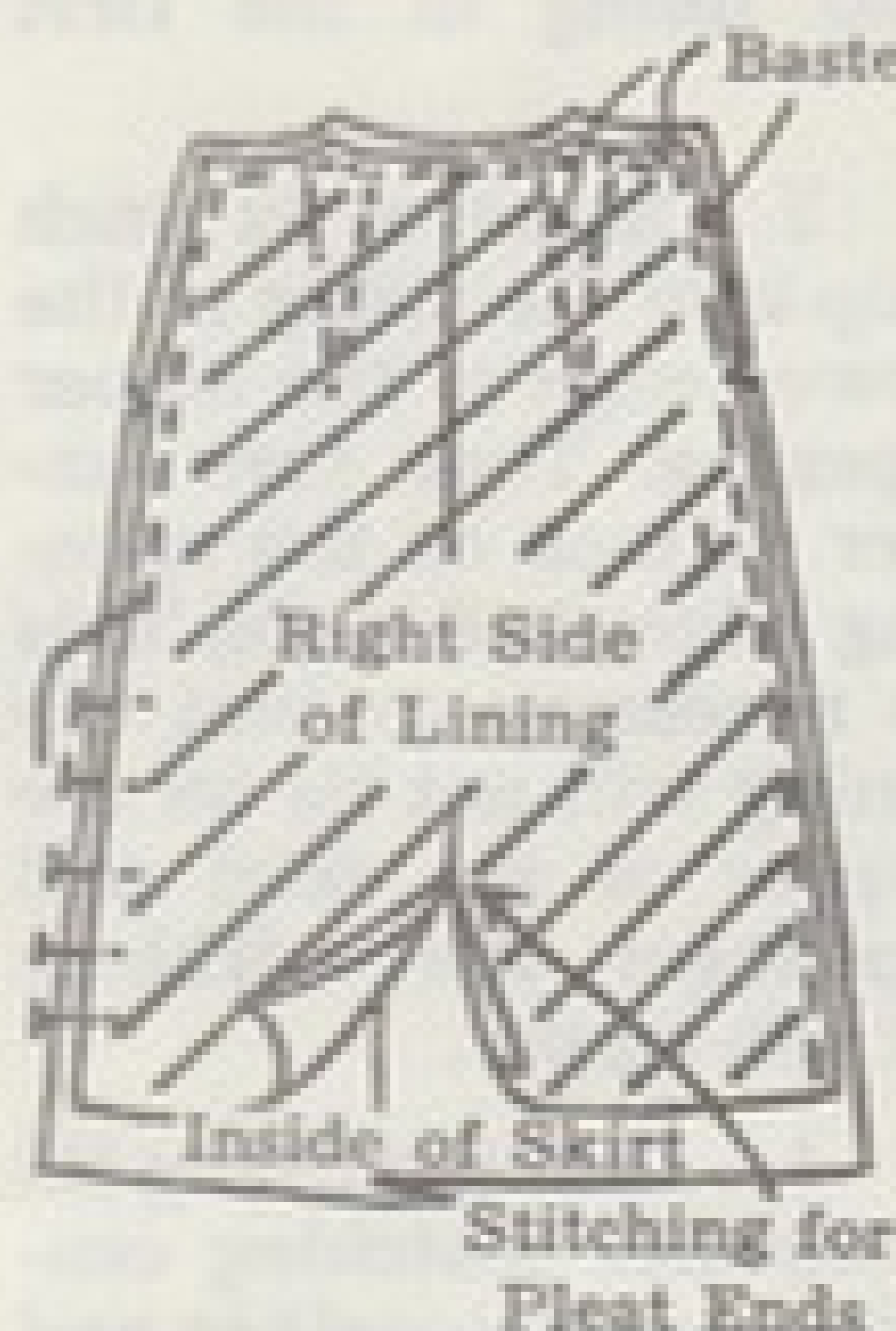


5. The hem is ready to be completed. Check the lining edge with the level of the desired hem-

5. Now these two pieces will act as one and the skirt is constructed exactly according to the directions on your pattern.

6. Before pressing the side seam open, trim the lining seam down to $\frac{3}{8}$ inch or less. The graded seams will give a better press.

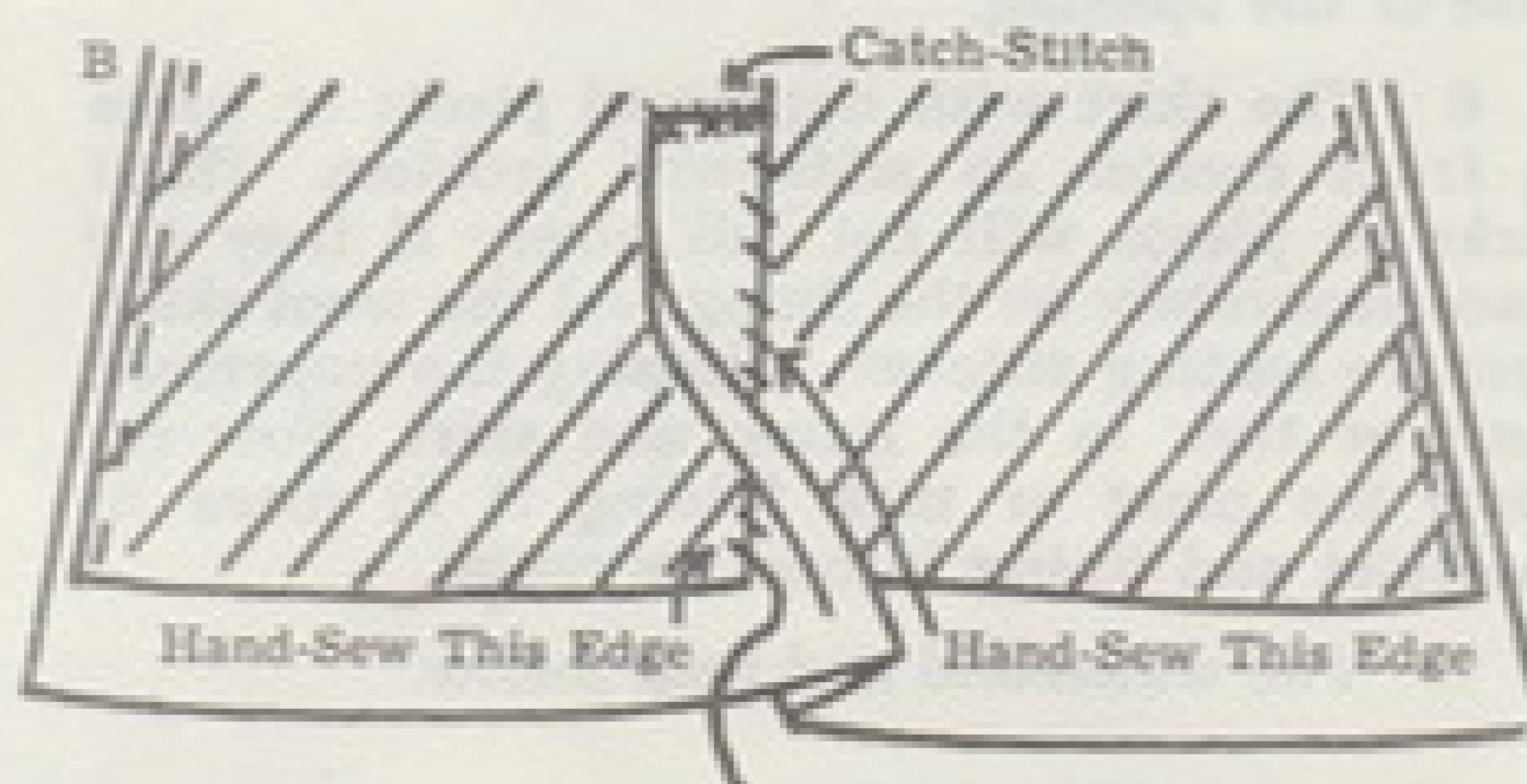
B. Complete Skirt Lining:



1. Sew the centre back lining seam down to the point where the stitching of the pleat ends. Press under the seam allowance on the free edges.

2. Pin, baste and sew the lining and skirt as directed in numbers 2 to 4 under partial lining (A).

3. The pleat in a skirt must be handled in such a way that it will release. Catch-stitch the raw slashed edge to one thickness of the pleat, being careful that the stitches do not show on the outside. In doing this do not hold the pleat too tight. Hand-sew the remaining centre edges to the skirt with stitches that will not show on the outside.



line. Trim if necessary. Catch stitch the lining to the skirt fabric.

6. Now turn up the hem allowance and finish in the usual way.

METHOD NUMBER TWO:

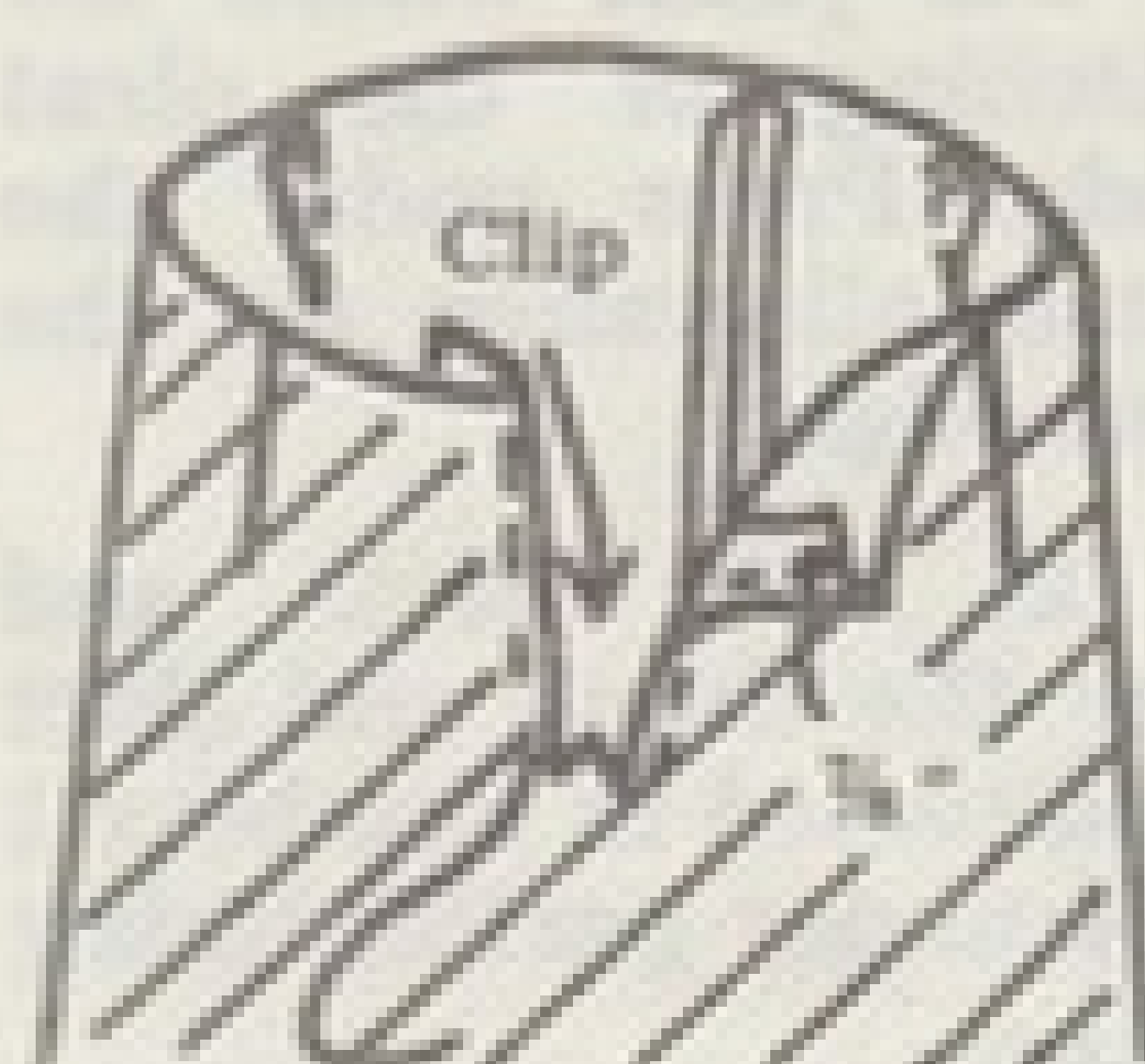
Lining Separate from the Skirt

If the skirt is to be lined by this method the structural seams of the skirt are sewn and the zipper is inserted. The skirt should be finished except for the waistband and hem before the lining is put in.

A. Below Hip Lining:

1. Seam the lining front and back sections. Leave the right side open above the notch for the zipper instead of the left side as you did in the skirt. When the lining is inserted in the skirt (wrong sides together) the opening will fall at the left side of your body.

2. Finish lining the same as described in number one under partial lining in the first method (A).



Right Side of Lining

3. Make a $\frac{1}{4}$ inch clip into the lining at the lower edge of the zipper opening. Then turn under $\frac{3}{8}$ inch on the opening edges and baste. This is necessary so that the lining will not lie on the zipper of the skirt and endanger the workings of the zipper.

4. Slip the lining into the skirt, wrong sides together matching centres and sides. Baste waistline edges together and cut edges even.

5. Baste side opening edge of the lining to the zipper; note that the zipper teeth are exposed on the lining side. Hand sew the lining to the edges of the zipper tape with small secure stitches, tucking under the little triangle at the base of the opening.

6. The skirt with unpressed pleats or tucks in front creates an additional problem. These tucks or pleats will not fall nicely if they are made separately on the lining and the wool skirt. Remove basting stitches, releasing the unpressed pleat or tuck in the lining and skirt. Now re-baste the pleat or tuck folding it in place in the skirt and lining in one operation.

7. The waistband and hem follow.

B. Complete Skirt Lining

1. The complete lining is handled exactly as the partial lining except that the lower edge is left raw.

2. The hems of both the skirt fabric and the lining are finished separately. The skirt hem is finished in the usual manner. With regard to the lining finish, the edge with a narrow machine stitched hem that has the raw edge folded under is adequate. The completed lining edge should be $\frac{3}{8}$ inch above the hemline.

Finish lining in the usual
FINISH Lining in the usual

Prepare the lining the same as the jacket. For a simple tailored jacket the lining is usually

cut from the same pattern as the fabric with certain modifications. If a special lining pattern is included in the commercial pattern check it carefully to see that it will fit the jacket pattern. The final pressing of the jacket is done before the lining is attached.

Pattern and Cutting:

1. Check to see that all alterations in the wool jacket are made in the lining pattern.

2. Back: 1" pleat is added or should be included in the centre back for a pleat that extends the entire length. Otherwise the back is cut exactly like the wool with the same seam allowance and hem.

3. Sleeve: Cut exactly like wool.

4. Front: Similar to wool with front facing subtracted and 1" seam allowance added on front edge. Waistline darts are usually treated as tuck darts and attached approximately 1" at waistline.

Making Up Lining.

1. Stitch and press

a. Lengthwise seams open in body and sleeves.

b. Shoulder darts in back.

c. Waistline darts in front. If waistline darts are treated as tuck darts they should be basted down

2. Baste in pleat at centre back and press toward the right armseye.

Attaching Lining To Body of Garment:

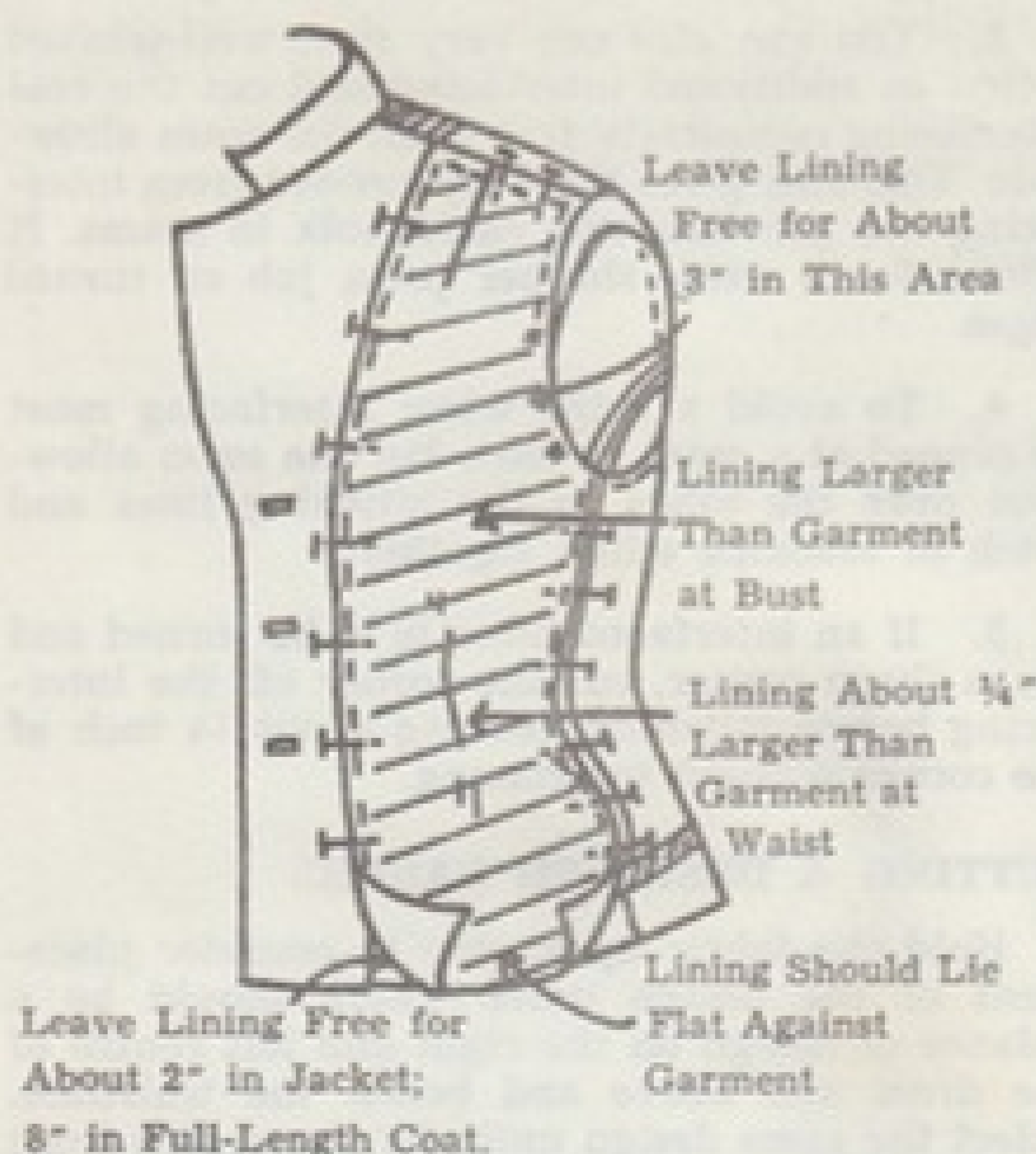
1. Place the jacket right side against the table with back lying as smooth as possible and fronts opened out of the way. Place lining against the back of the jacket and pin center back lines together from neck to hem leaving seam allowance at neck and hem allowance at bottom.

2. Still keeping the jacket back as flat as possible, straight baste across the back from underarm seam to underarm seam just below the armseye.

3. Put in a second basted line across the back with straight stitches about half way up the armseye. (across the points of the shoulder blades.)

4. Where lengthwise side seams in lining and wool coincide, permanently baste together the front seam allowance, leaving the top 2 inches and bottom 3 free. Stitching should not be tight.

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3 year

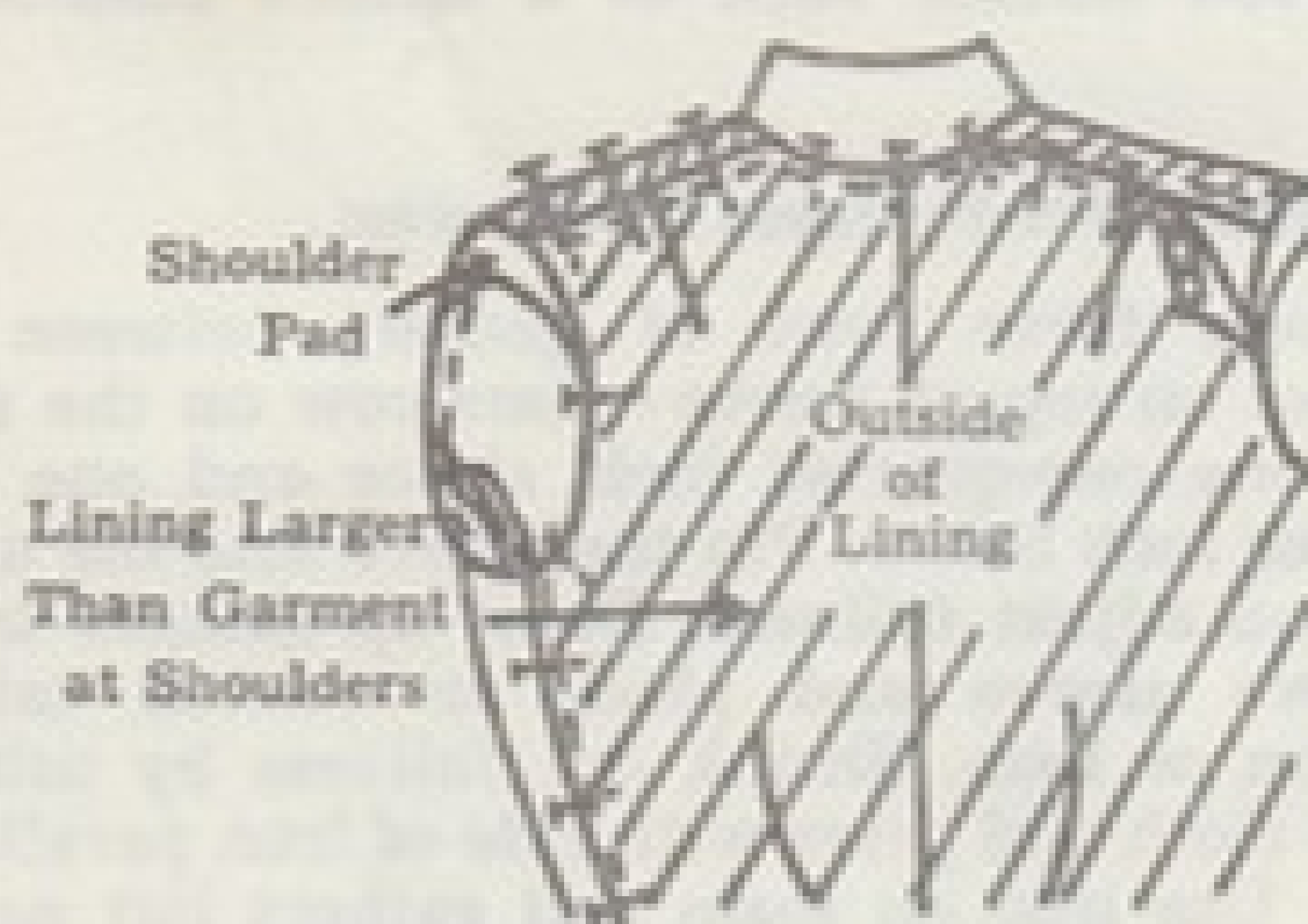


5. Attach lining to garment at waistline on front darts if these coincide.

6. Turn under seam allowance on front edge of lining and pin in place lapped over wool facing. Hold the front up over your hand when pinning over the bust area to ease lining on very slightly.

7. Turn suit jacket right side out so that you can adjust front lining at the shoulder. Pin in excess shoulder width to give a soft unstitched dart over the bust. Pin lining flat at the shoulder seam keeping pins on the bust side of the seam line. (above illustration).

8. Clip seam allowance at the back of the neckline. Turn seam under and in into place against the neckline.



9. Turn under seam allowance on back shoulder seam and lap back over front on the seam line making clear cut corners where shoulder seam meets the neckline.

10. Have the set of the lining approved by your leader at this point.

11. Slip-stitch the lining to the jacket across the shoulder seams and back neckline. Slip-stitch the lining to the wool facing, leaving it open about 3 inches from bottom edge to permit adjustment of the hem later.

Attaching Sleeve Linings:

1. Baste seam line on armseye of lining to correspond to the stitched line of the garment on the upper part of the armseye. Raise the seam-line 1/4 inch on the under curve of the armseye. Trim off excess seam allowance.



2. Slash seam allowance on under curve of the sleeve. Fold back the seam allowance and baste along the folded edge all around the sleeve cap. Run a row of gathering stitches 1/8 inch from the fold edge between the markings in the cap of the sleeve.

3. Pull wool sleeves inside out; turn lining sleeves inside out. Put jacket sleeve flat down on the table with the under section up toward you. Place lining sleeve on top of wool sleeve (under sections against each other so that front and back seams match). Be sure that the sleeves are curving the same way. Slide lining upward on wool sleeve about 1/2 inch to give some ease at the armseye. Pin seam allowances together. Permanently attach it 3 inches to 4 inches above and below the elbow on both seams. Do not fasten the threads.

4. Slip your hand through the wool sleeve and grasp both the wool and the lining at the bottom edge of the under section. Pull sleeve right side out bringing the lining inside the sleeve.

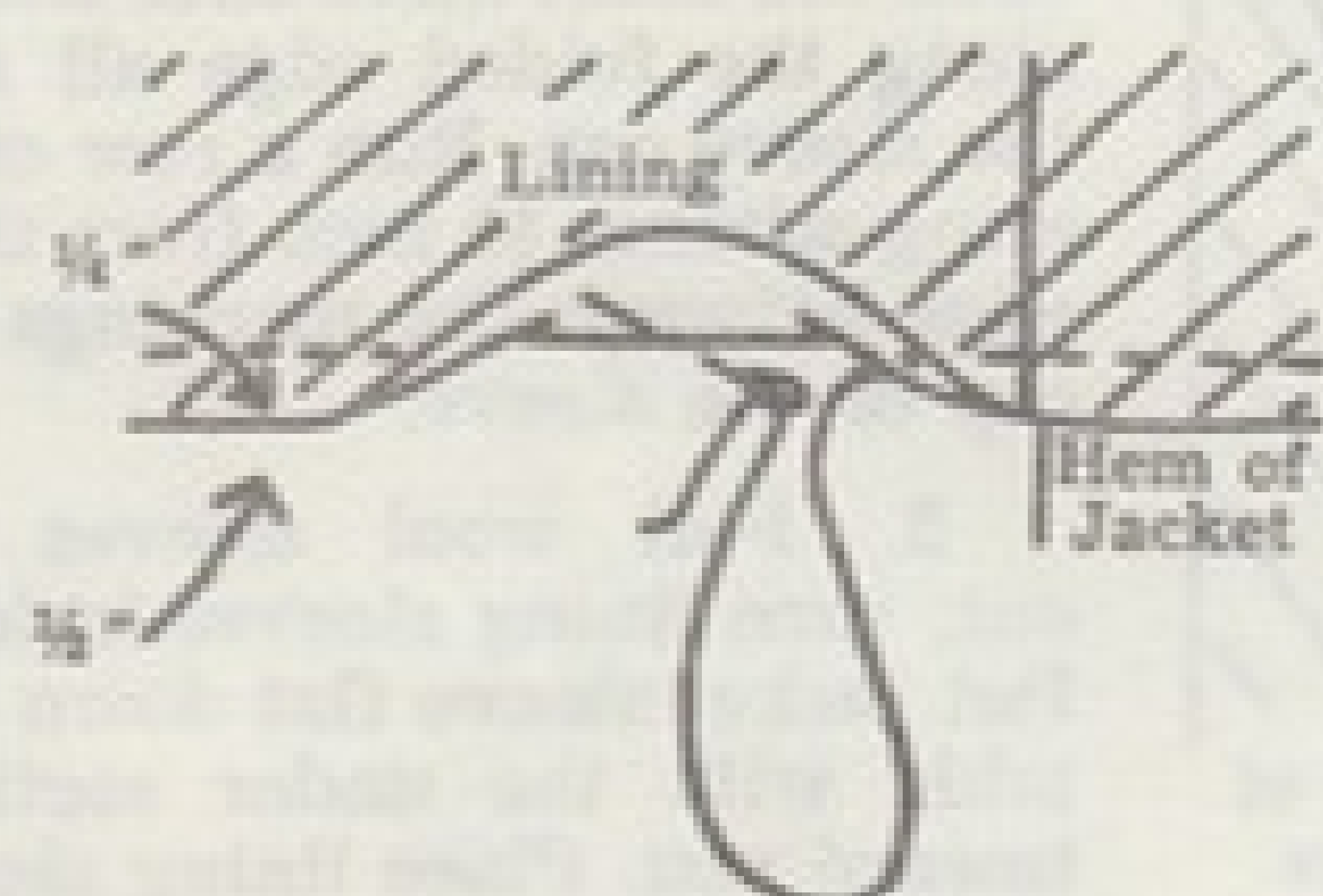


5. Lap top edge of sleeve over armseye edge so seam lines match and pin, distributing the ease evenly over the top of the armseye.

6. Slip stitch the lining sleeve to the jacket lining without catching into the other layers underneath. Armscye seam should be completely free to move in and out of the armhole.

Hemming the Jacket and Sleeve Lining:

1. Hem the jacket in the usual manner.
2. Have someone pin the lining to the garment smoothly 2 inches to 3 inches above the bottom edge while you have the jacket on.
3. Trim lining length so that it comes $\frac{1}{2}$ inch below bottom edge of jacket. Turn under hem allowance so that lining is $\frac{1}{2}$ inch shorter than the garment. Baste lining to the garment through the folded hem $\frac{1}{2}$ inch above the folded edge of the lining.



4. Lift the folded edge of the lining and turn it back on the basted line. Slip stitch the under layer of lining only to the wool hem. Stitches must not go through the main part of the lining. Press the folded edge of the lining in its original position before removing the bastings.

5. Sleeve hems are done in the same manner.

Finishing:

1. Fasten the centre back pleat for $2\frac{1}{2}$ to 3 inches below the neckline and 1 inch at the waistline using the feather stitch or catch stitch to tack fold edge in place.
2. Fasten top of front shoulder dart for $1\frac{1}{2}$ to 2 inches in the same manner.

HINTS FOR THE USE OF INTERFACING:

If a pattern recommends interfacing for parts of a garment, instructions are usually given for cutting, assembling and joining the garment. However, these are some general rules which apply to all interfacings.

1. Baste the interfacing to the wrong side of the garment and handle both pieces as one.
2. After the interfacing is stitched in place, the seam allowance is trimmed close to the stitching line to avoid unnecessary bulk.

3. You can also use very fine, well-washed cotton as additional interfacing and cut the real interfacing completely free from the seam allowance. This still gives the body needed from interfacing but prevents any extra bulk in seams. It allows for a much sharper press job on turned edges.

4. To avoid a ridge when interfacing must be pinned at a seam or dart, lap one seam allowance over the other to the stitching lines and catch or machine stitch together.

5. If an interfaced piece is to be turned and has a sharp corner, cut the corner off the interfacing before stitching, leaving about $\frac{1}{4}$ inch of the corner without interfacing.

CUTTING A DESIGNED FABRIC:

Hold the fabric up to you to consider placement of the design units. There should be a balance of design on the right and left centre of the dress and above and below the waistline. Select the same design units for the centre front and the centre back of the garment.

Avoid cutting the design units if possible, and cut pattern pieces so the joining of design is continuous and rhythmic. Cutting through two layers of fabric is not desirable unless the upper and lower layers are exactly matched.

PRESHRINKING HEMS:

Shrinking Out Fullness in a Circular Hem:

Mark, turn up and trim hem. Along the upper edge make a row of gathering stitches, and draw up gathers to fit. Pin in place, distributing the fullness evenly and watching that side seams meet. Baste. Remove pins and shrink out gathers at hem edge by using a dampened press cloth and a warm iron. Repeat process until all the fullness is removed. This is made easier by pressing over a curved surface such as a tailor's cushion or ham.

Shrinking Out Fullness in Sleeves:

Make three rows of gathers between the notches on top of sleeve — one row on the seam line, one one-quarter inch above and one one-quarter inch below. Pin the sleeve into the armscye and adjust fullness. Draw up gathers to fit. Remove sleeve and place on curved tailor's cushion or ham. Shrink out fullness by using a damp cloth and press with side of iron parallel to seam. Use iron on seam and gathers but not on the body of the cap. Remove lower gathering thread. Leave cap to dry over the curved press pad. Rebaste, fit and stitch seams. Press armhole seam over the tailor's ham. Press on the seam side of the stitching with the side of the iron up

close to but not over the machine stitching on the cap of the sleeve.

CARE OF MACHINES:

Today, though we have a great variety of machines, they are all similar in construction and operation. A sewing machine requires frequent cleaning and oiling with a sewing machine oil. Oiling should be done after approximately eight hours of continuous sewing. If the machine is idle for several weeks and runs hard, it is probably due to gummed oil. To overcome this clean the working parts with kerosene, run machine rapidly for a few minutes and wipe thoroughly with a soft cloth. Then oil, following with a second oiling after a few hours use.



Both Tensions Correct



Tight Upper Tension



Tight Lower Tension

Testing the Machine Tension:

To test balance and elasticity of the tension, stitch five or six inches on the bias or semi-bias through two layers of material. Use the same type and size of thread on both bobbin and spool. The stitch will look the same on both sides if the tension is balanced. Under moderate pull the stitching will stretch to a point, and then both threads should break at the same time.

Hints on Care:

1. Always lift the needle before you remove the sewing or an attachment. Raise take up bar to fullest height. Pull the two threads back lightly and cut them off so that the needle isn't pulled out of line or made blunt.
2. Always make sure the needle is pulled all the way in tight in its socket.
3. When stitching over heavy seams raise the presser foot slightly until the thick seam has passed onto the feeding surface. Do not pull the fabric.
4. Make sure the pressure is adjusted correctly in accordance with the weight of the material, too little pressure makes it difficult to hold a straight course in stitching; too much causes the machine to run hard and the feed dog to leave its imprint on the fabric. When a fabric fails to feed correctly, check the pressure adjustment.
5. Have the thread take-up at the highest point before you lower the presser foot or the thread may be broken when pulled upward by the thread take-up.

Balanced Tension:

The pull on both the upper and lower tension must be equal to have the two threads lock together in the centre of the material or, in other words, to have balanced tension. When tension on the needle thread is the tighter of the two, the needle thread will lie along the upper surface of the material, and if the tension on the bobbin thread is greater this thread will lie along the under side of the material. However, it is possible to have the two tensions balanced and yet be too tight or too loose for certain types of stitching. The degree of tension must be suited to various fabrics. Some determining factors are weight of fabric, closeness of weave and elasticity of material.

Machine Troubles:

Always keep your direction book handy in case of trouble such as stitches breaking, looping, skipping, needle breaking, or puckering of material. Some careless habits causing troubles are:

1. The bobbin thread not pulled up through the feed.
2. Wrong size needles and thread, or not changing the needle often enough.
3. Pulling or pushing material when sewing.
4. The presser foot or attachments not well fastened to the bar.
5. Keeping your foot or knee on the control just enough to buzz the motor when the machine is not actually in use.
6. Tangling stitches because of lowering the presser foot before the needle.
7. Sewing over pins or knots.
8. Sewing beyond the end of your cloth.
9. Winding the bobbin unevenly or too full.
10. Attempting to close the machine with the bed slide open.
11. The thread winding the wrong direction around the bobbin in the bobbin case.
12. Failure to have both threads pulled back and under the presser foot.
13. Failure to keep machine oiled and free of lint.

Mar 1967
Second
yr

Section I

Projects to be Constructed

Blouse



Material- rayon or rayon blend fabric

Pattern Requirements

1. set-in long or $\frac{3}{4}$ length sleeves.
2. Placket or faced slash at sleeve wrist.
3. Set-in collar

Pattern Selection - take body measurements and select pattern project according to bust measurement.

If pattern adjustments are necessary, consult your sewing book and make necessary adjustments on the paper pattern.

Samples of Methods learned - Make step-wise samples for your project book, of the new methods you are learning. This would include:

1. setting in sleeves
2. placket or faced slash at wrist.

Constructing the Garment: - Follow your pattern guide (deltor) for step-wise instructions. If you have any difficulties, ask your leader or district Home Economist, or refer to your sewing book.

Attach deltor to blouse at achievement day.

1967
2nd year

BLOUSE



Set in Sleeve

blacket

Article - Blouse
Date Dec 21

Cost of Article

1. Material	Cost	2yr. \$100
2 Thread	Cost	15¢
3 Buttons	Cost	25¢
4 Interfacing	Cost	10¢
5 Pattern etc.	Cost	60¢
	Total	\$20.5¢

Cost if purchased \$199



Methods Learned

1. putting sleeve
2. making blacket

Article - Jumper
Date complete - March

Cost of Article

1 Material - 2 1/2 yds. @ 128 gr. = Cost	3 15
Thread 2 - 19 =	38 4
Binding -	15
Zipper	30
Pattern etc.	60
Total	4 53
Cost if purchased	10 98



METHOD LEARNED

- 1 putting in a zipper
- 2

Jumper



Material - cotton, rayon or rayon blend fabric.

Pattern requirements:

1. Shift - style
2. Slight - A - line skirt

Pattern selection - Select pattern according to bust and hip measurements

Sewing Samples - for your project book

1. Seam finish suitable to the fabric for your jumper. State why this seam finish is suitable.

Construction the Garment

- Follow direction on pattern's delfor sheet.
- attach this sheet to your garment on Achievement Day.

Jumper

1966-1967

2nd Year



I made this seam because
without this seam the
material would ravel

LAP ZIEER



Dress

Material	- 3 yd	Cost	$\frac{22}{3.47}$
Thread	- 2 14	Cost	.38
Binding	-	Cost	.15
Zipper	-	Cost	.60
Pattern etc.		Cost	<u>.60</u>

Total \$5.20

Cost if
Purchased \$8.98



METHOD LEANT
1. GATHERED WAIST

Dress

Material: Cotton, rayon or rayon-blend fabric.

Pattern requirement

1. Waistline seam
2. Lapped zipper - either back or side closing.

Pattern Selection - Select pattern according to bust, or hip measurement. Keep in mind that it is easier generally to adjust through the hip-line in the paper pattern than it is to adjust through the bust-line.

Sewing Samples - Before garment is sewn, make the following step-by-step sample for your project book: Lapped zipper - showing matching of seams at waistline.

Constructing the Garment - Follow pattern ditor sheet. Remember to attach ditor to garment at Achievement day.

Dress

7466-1267
2nd Year



the waist of +

FIRST YEAR CLOTHING COURSE

Welcome to your first year in a 4-H clothing club. The articles you sew and the things you do and learn throughout the next year will prove very interesting.

Articles to be sewn include:

- a) apron
- b) press mitt
- c) pop top
- d) housecoat.

The above will be constructed of cotton fabrics.

A project book is to be another project compiled by each member. It is to serve as a reference book and so should contain only valuable information, sewing samples, cotton fabrics etc.

A few details to know:

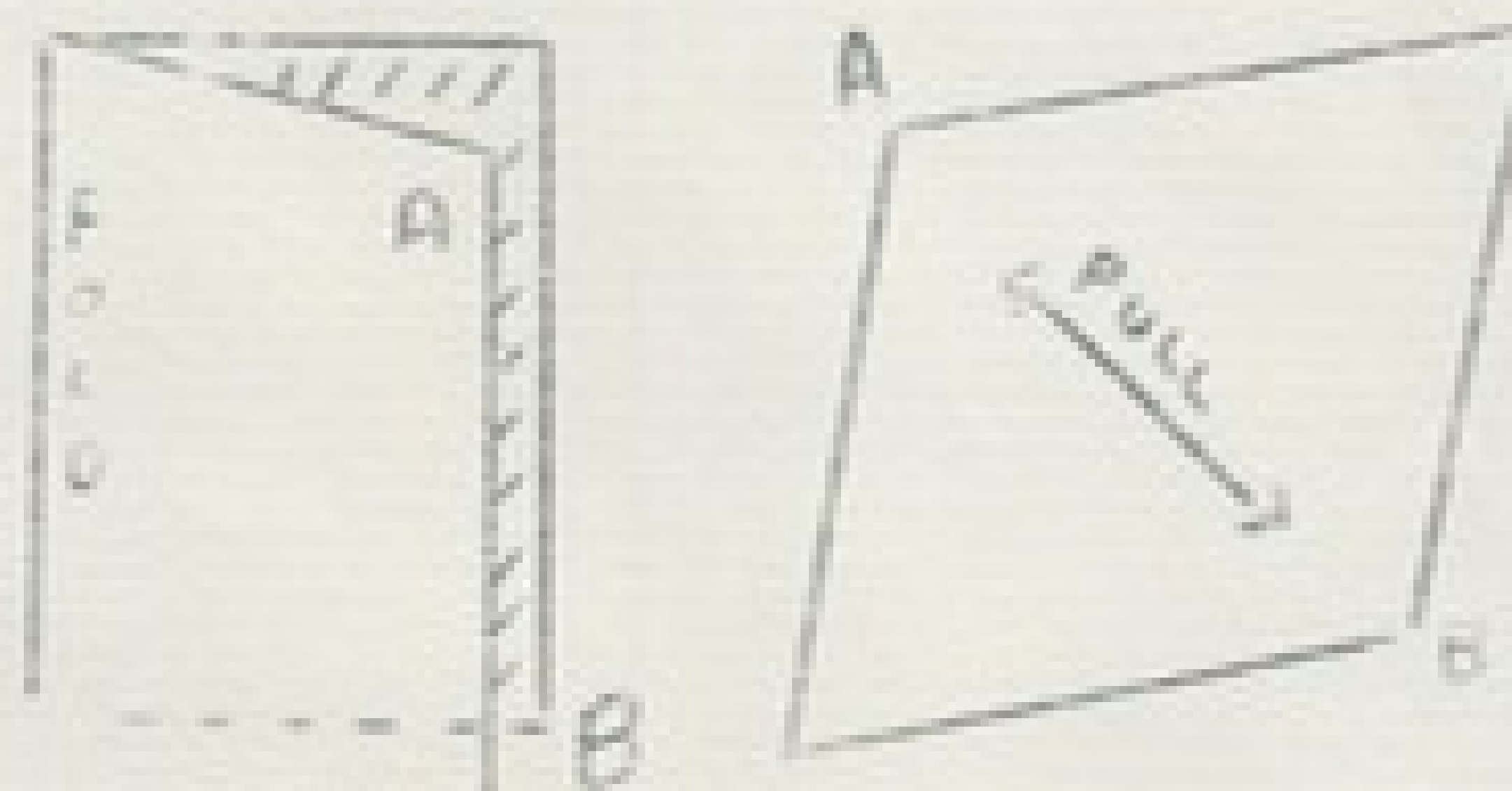
1. When sewing the apron and press mitt, you will find instructions in your project book for all details.
2. The pop top and housecoat patterns must be purchased by you. Follow the instructions provided on the pattern instruction sheet (deltor) except when specific instructions are given in the project book.
3. If you have sewing difficulties ask your leader's advice or refer to your sewing book.
4. Sewing books - either Butterick or Vogue Sewing Books are excellent reference books.
5. Pin your deltor sheet to your garment at achievement day. This is so the judges can see how well you followed instructions.

1965-1966
1st Year

GENERAL INFORMATION

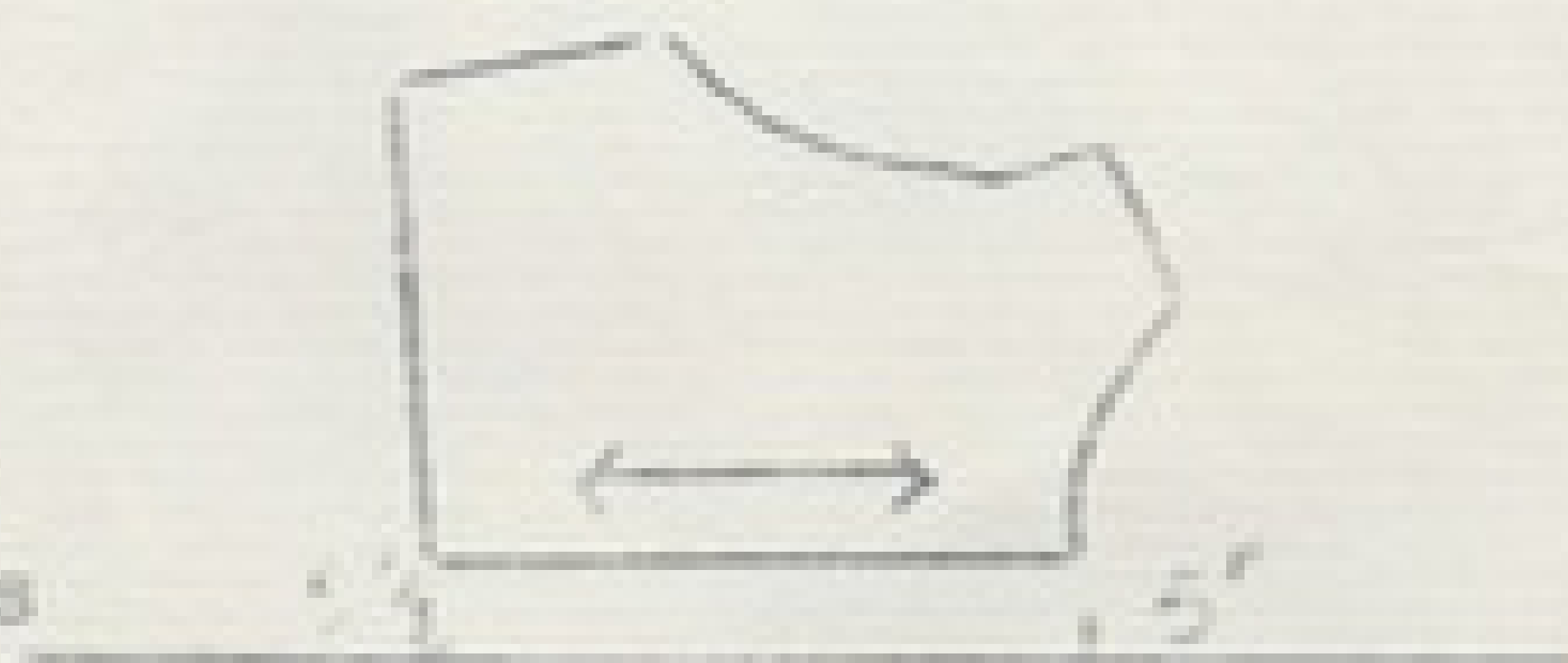
Preparing Fabric:

- (a) Preshrink fabric by placing in a pan of warm water for several hours. Hang on a rod to dry.
- (b) Straighten end of fabric. If possible, ask the sales lady to tear the fabric from the bolt. If this is not done, the fabric end must be straightened. Pull a crosswise or filling thread that appears to go all the way across the fabric and pull it gently as far as you can, like gathering thread. Cut with the scissors as far as you can see the fine crinkly line the gathering has made. Then stop, pick up another revelling, pull as far as it will pull and cut again. Continue pulling and cutting across the piece. Straighten both ends of the fabric.
- (c) Straighten threads - fold fabric in half lengthwise with selvages together. If the ends do not meet, the threads of the fabric are not at perfect right angles and must be straightened. To straighten, pull the two short corners so that when the fabric is again folded with selvages together, the ends meet



Cutting Preparation:

- (a) The grain line means the straight of the fabric and is indicated on the pattern by arrows. Place the pattern pieces on fabric so that the ends of the arrow are an even distance from the selvaage or a straight thread. Follow pattern layout for placing pattern pieces on fabric.



- (b) Notches on the pattern, mark seams to be joined. When cutting, cut out around notches do not cut into the pattern or trim off notches. Cut through pattern and fabric on the marked cutting line of the pattern.



Pattern Fitting - Pin pattern together at shoulder and side seams, overlapping one seam line onto the other seam line. (on the pattern, solid lines are cutting lines, broken lines are seam lines.)

Pattern Alteration - refer to deltor (pattern guide) for instruction on lengthening or shortening patterns

Dec 1965
First Year

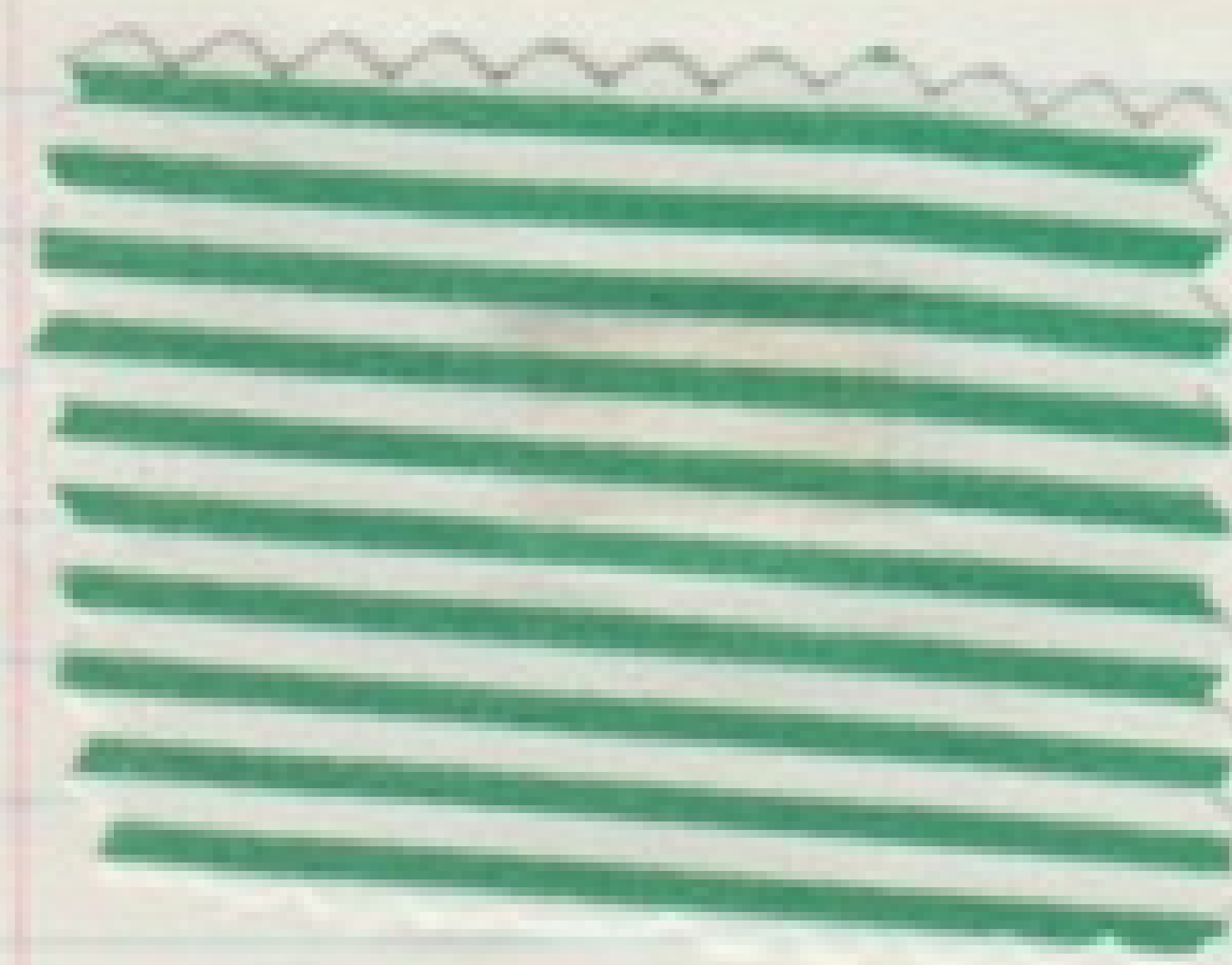
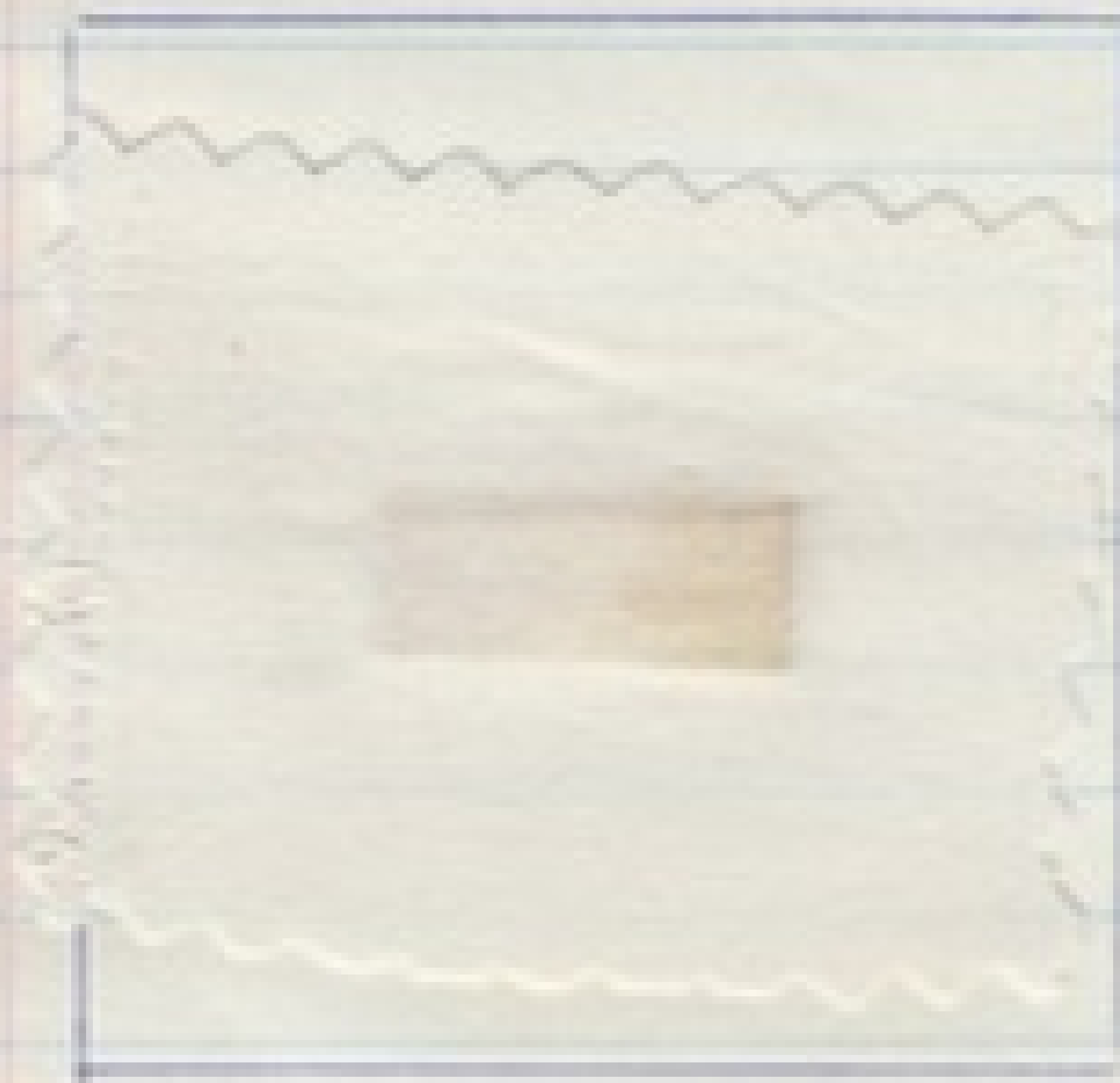
Article - Apron

Date Completed - Dec 29 1966



Cost of Article

1. Material - Amt 43¢ + 8¢	Cost	94¢ 63
Thread Amt 5¢	Cost	7¢
Trimming		
bias binding Amt. 21	Cost	31
Done fasteners	Cost	
Etc. —	Cost	
Total cost of article		\$ 1.73
Cost it purchased		1.98



APRON

Material needed:

1 yard cotton material if all to be one color or $\frac{1}{2}$ yard of contrasting material for band, ties, pocket and facing and $\frac{1}{2}$ yard for apron skirt.

The following step-by-step samples are to be completed before constructing article; #5, #6, and #7, 7f, 7h.

Constructing the Garment - follow these steps

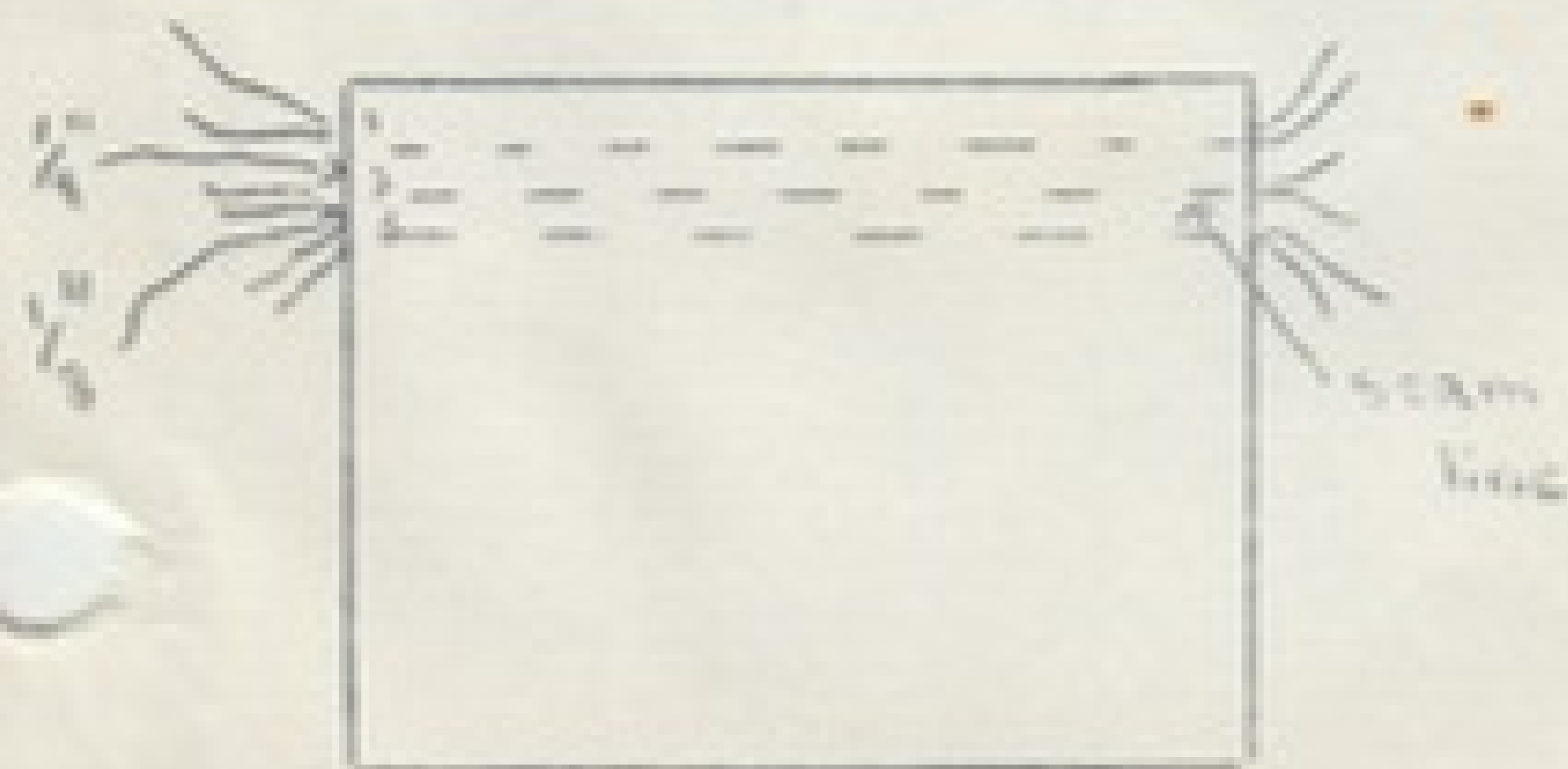
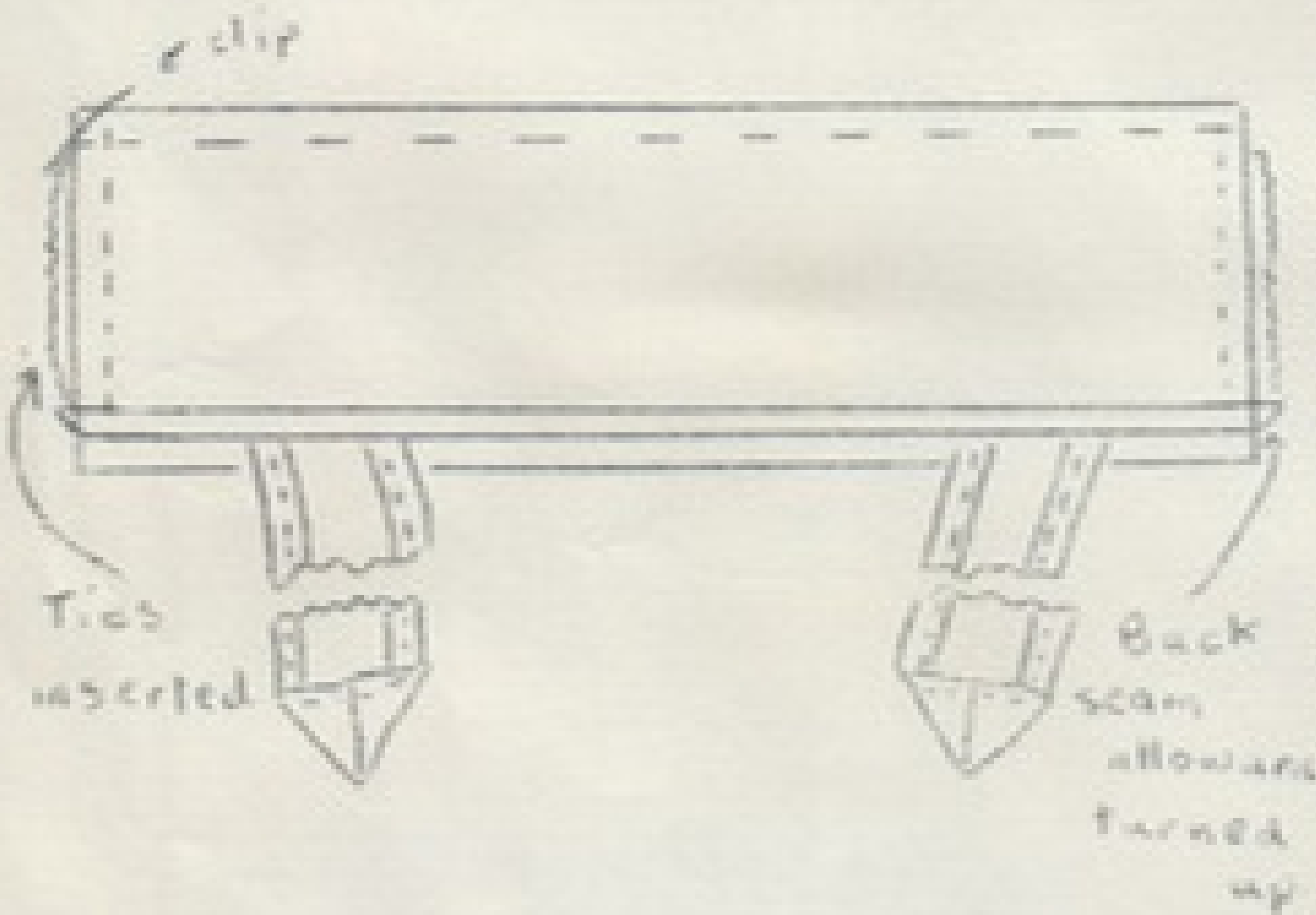
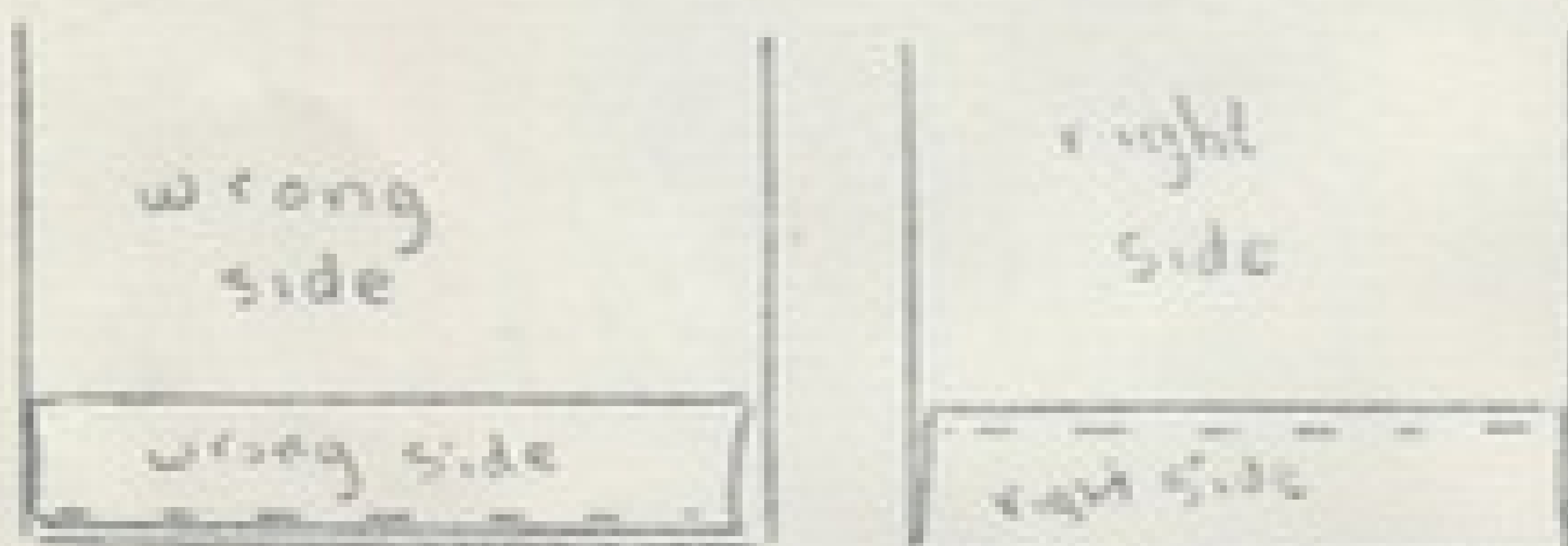
1. Hem facing - place facing on bottom edge of main piece, right side of facing to wrong side of apron material. Stitch across lower edge, press and turn band to right side of material. Fold under $\frac{1}{2}$ " and top stitch to main piece to form a hem.

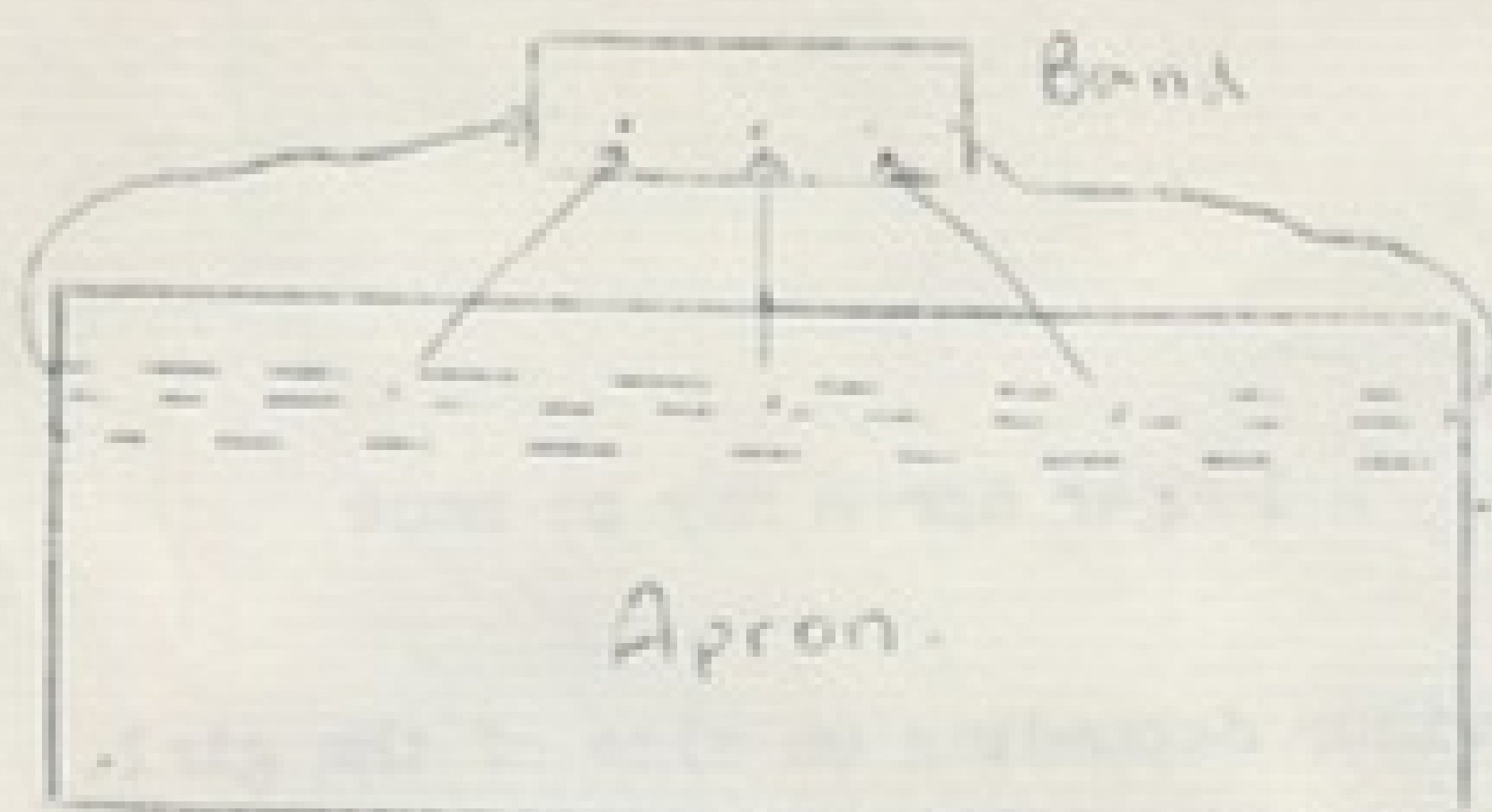
2. Hem apron sides - turn sides under $\frac{1}{2}$ " and stitch.

3. Ties - baste and stitch $\frac{1}{2}$ " hems on back sides of the ties. To finish the ends, fold the tie lengthwise with right sides together and stitch $\frac{1}{2}$ " seam across the end. Trim seam allowance corners and turn.

4. Inserting ties into Bands - press the waistline seam allowance of the back band to the wrong side. Place the right sides of the two pieces of the band together, seam allowances together with ties inserted at the sides. Baste and stitch around sides. Trim corners to remove bulk. Turn and press.

5. Gathering Fabric - with your machine set for a long stitch, stitch 3 rows across fabric sample on the straight of the fabric --one row on the $\frac{5}{8}$ " seamline, one row $\frac{1}{8}$ " above and one row below. Draw bobbin threads to gather fabric to fit waistband. Adjust fullness evenly.



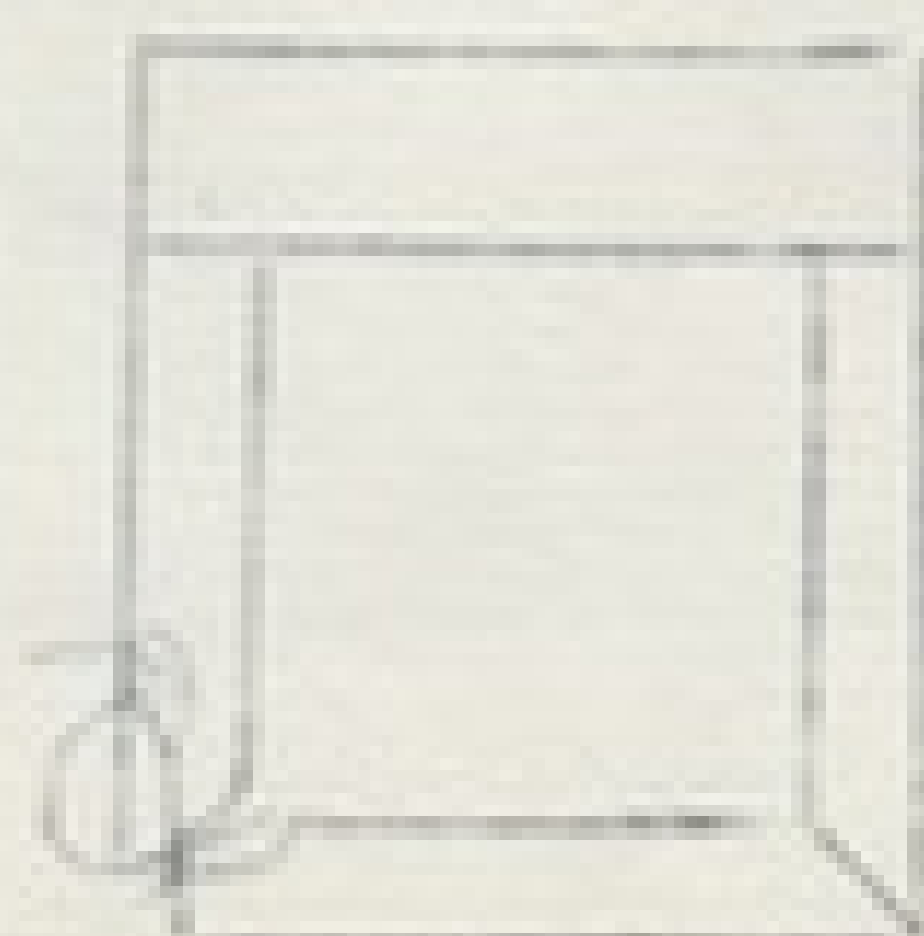
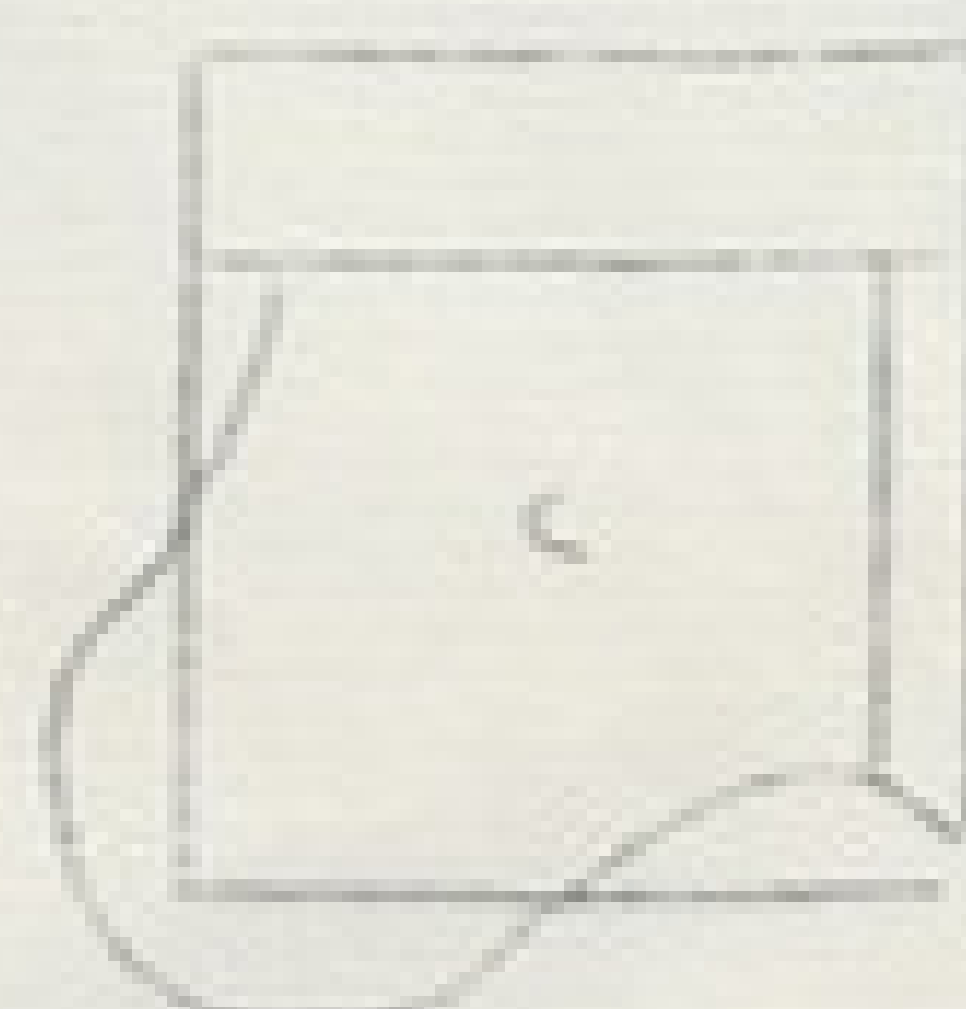
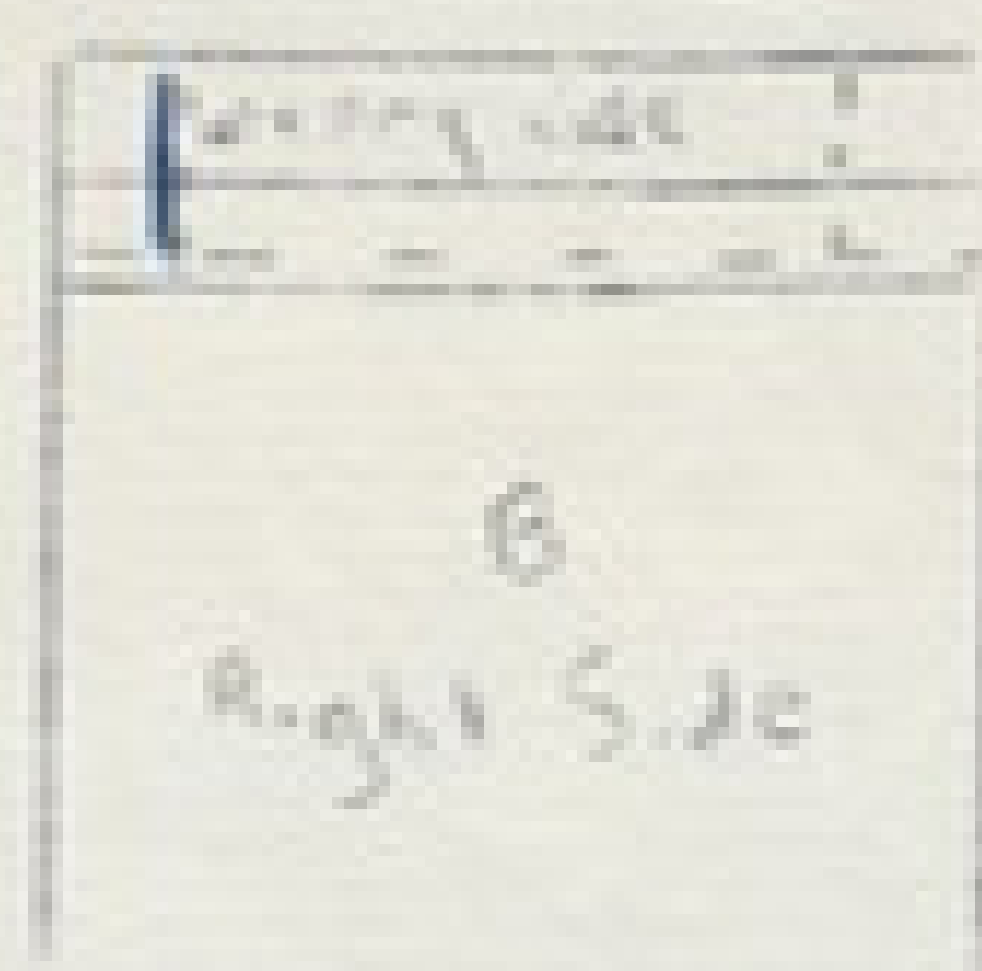
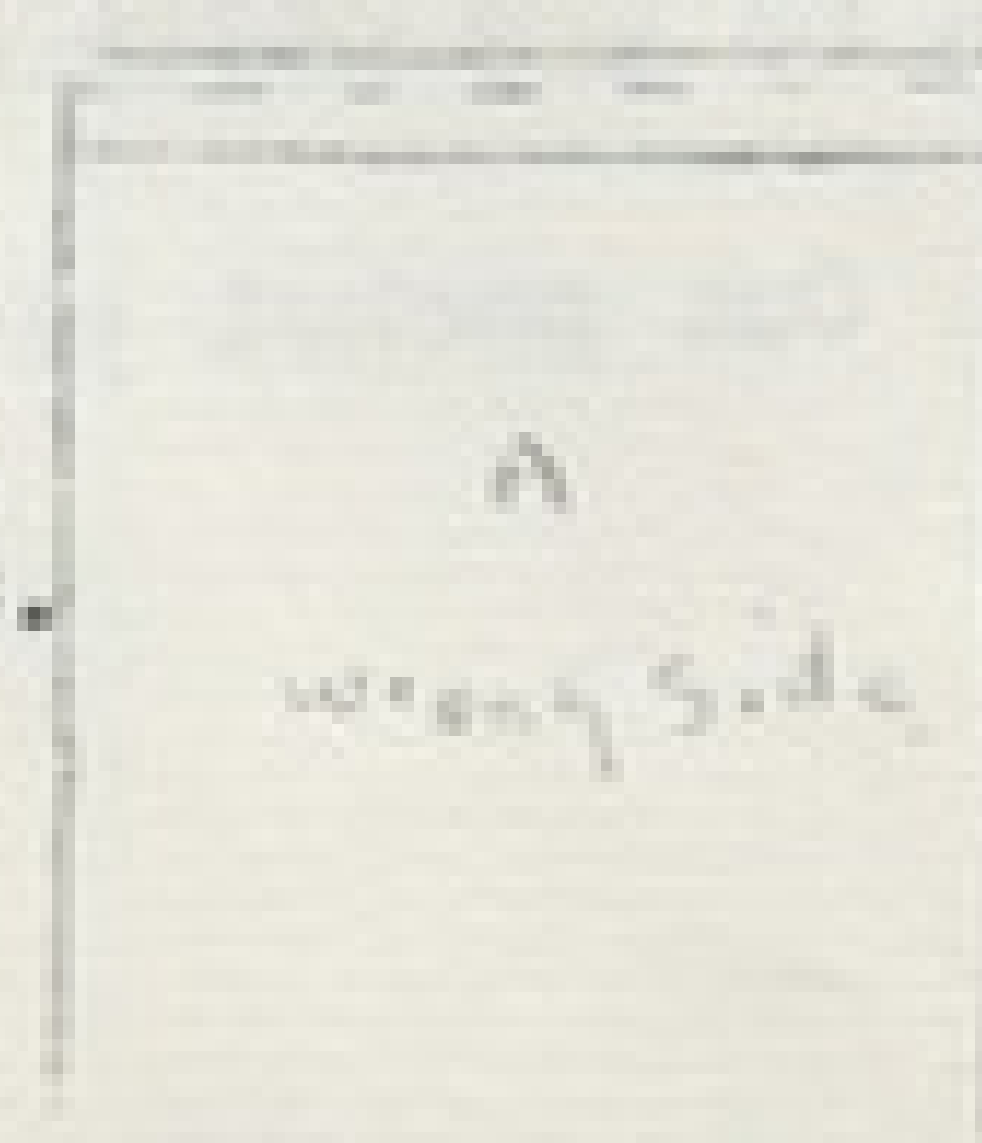


6. Applying band to apron - fold the apron into quarters, placing pins at the gather line. Also do this with the band. With right sides together, match the pins on the apron skirt and band. Pin together. Gather skirt to fit band by pulling bobbin threads from the 3 rows of gathering stitches. Distribute gathers evenly. Baste, then stitch together. Press. Turn and hand hem back edge of band to apron skirt on the line of permanent stitching. Remove basting thread and third row of gathering.

7. Patch Pocket

Raw seams at corners can make patch pockets very unattractive. The following method of making a pocket eliminates these seams.

- a) Cut pocket size desired
- b) Fold down top edge $\frac{1}{2}$ " once to wrong side and edge stitch. (A)
- c) Fold down hem depth to right side and stitch through sides of hem $\frac{1}{2}$ " from edges. (B)
- d) Turn the hem to the wrong side of the pocket slip stitch or hem on the sewing machine. Turn and crease the side seams and lower seams. Open creased seams at corners and cut away corners for miter seam. (C)
- e) Crease seam for the miter. (D)
- f) Slip stitch or whip edges of miter together. (E)
- g) The lower edge of the pocket may be curved. To remove the extra material on the seam of the curve, clip V's from the seam. (F)
- h) Patch pockets should be securely fastened at the corners. The use of oblique lines or square stitched corners will distribute the force of the strain and prevent pulling out. The diagram shows methods of stitching. Use one of these methods of reinforcement on your apron pocket.



Constructing the Garment

Directions for cutting:

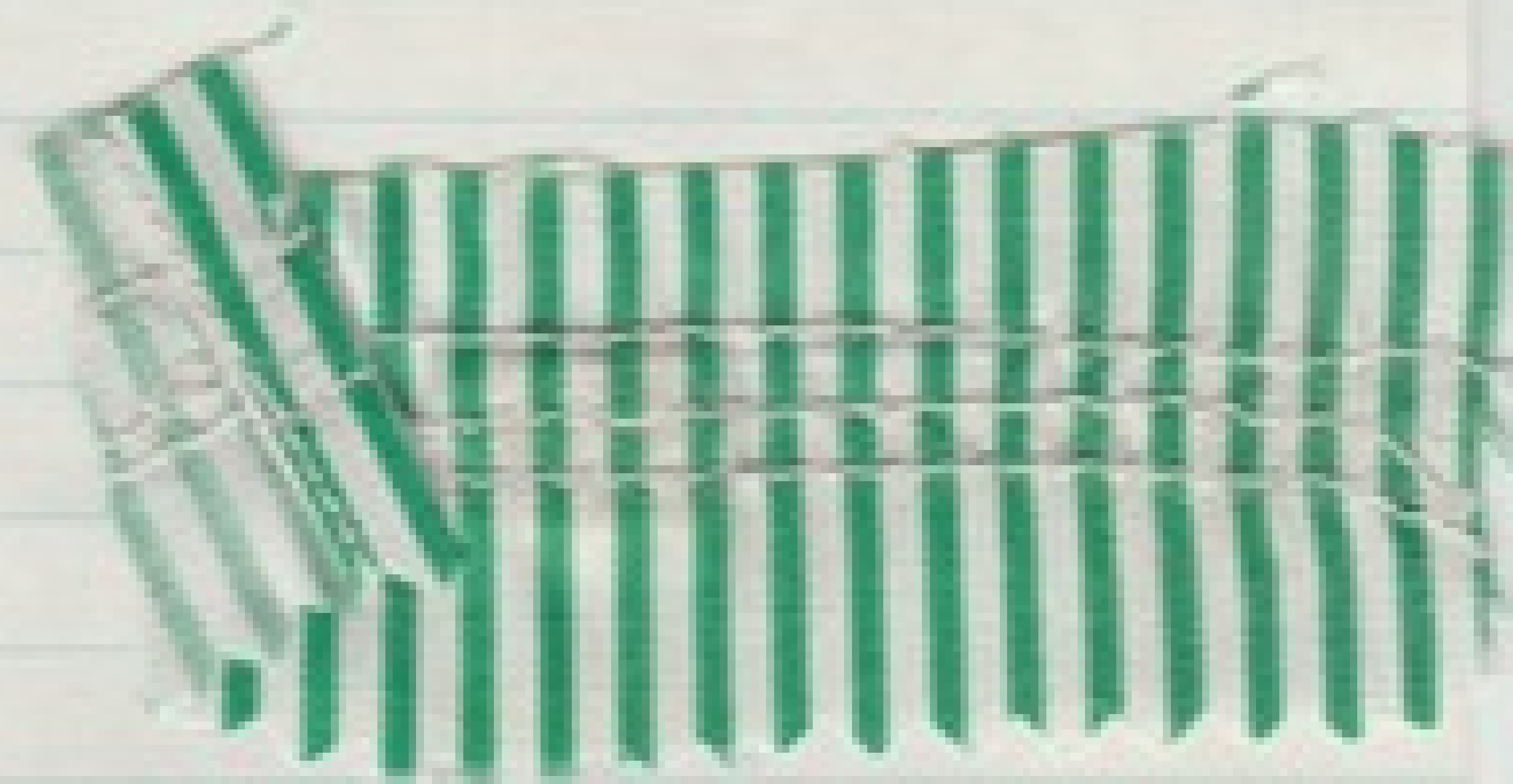
1. Piece 18" x 35" (or width of material). A longer apron may be made depending on height of girl.
2. Band - 2 pieces 4" x 15" or longer or wider depending on size of the girl.
3. Ties - 2 pieces 3" x 36", again determined by size of the girl.
4. Facing - 1 piece 4" x 35" or width of material. (Width of ties and band can be any width as long as it is finished correctly.
5. Cut pocket piece (size desired)

First Joan
1965-1966

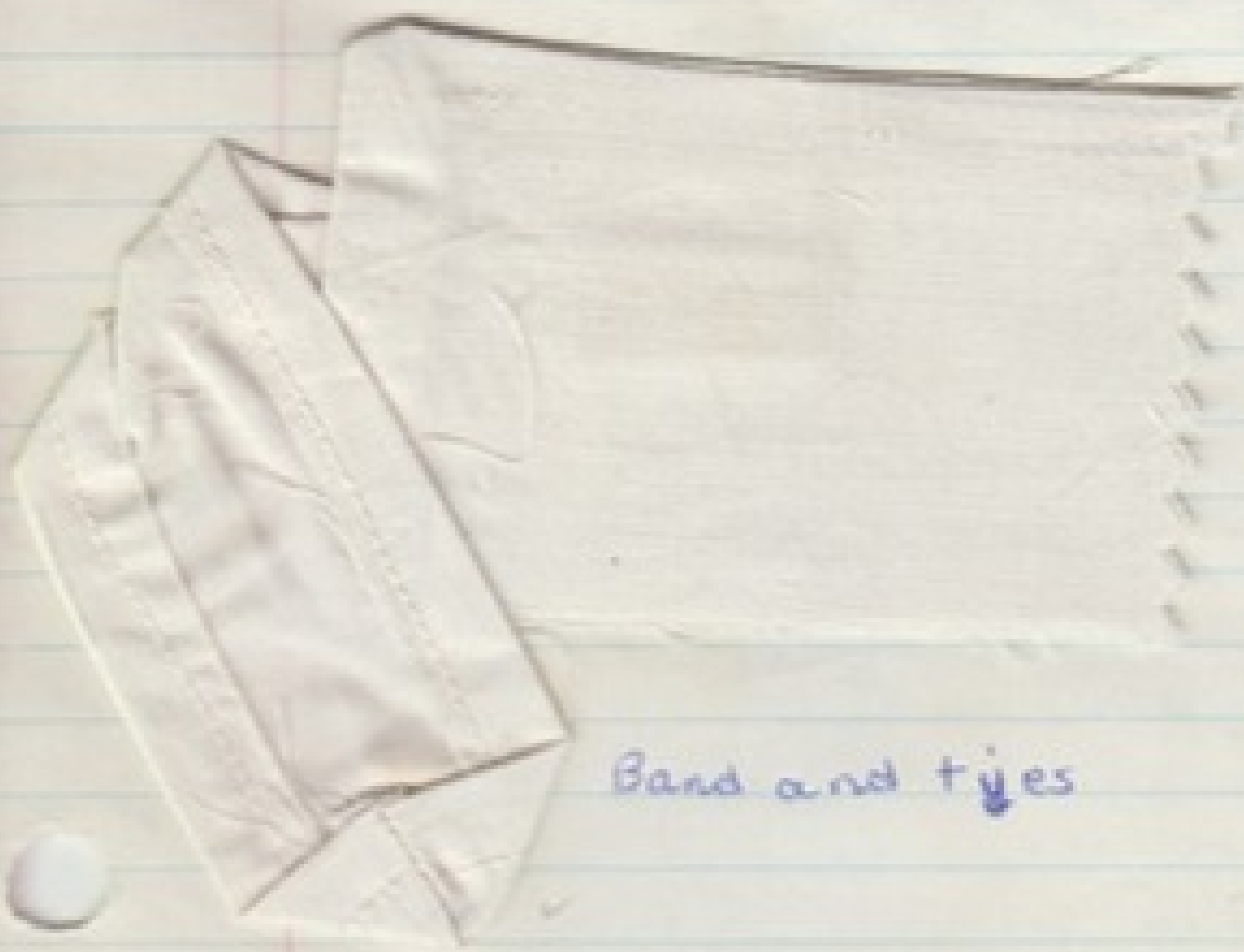
Samples
App n



Facing a hem



Pocket



Band and ties



Gathering

Article - Pressmet

Date Completed Jan 29



Cost of Article

Material Amt $\frac{1}{4}$ Cost 25c

Thread Amt Cost 15c

Trimming

Done & Fasteners

Etc - - -

Total cost of article Cost 55c

Cost if purchased 100

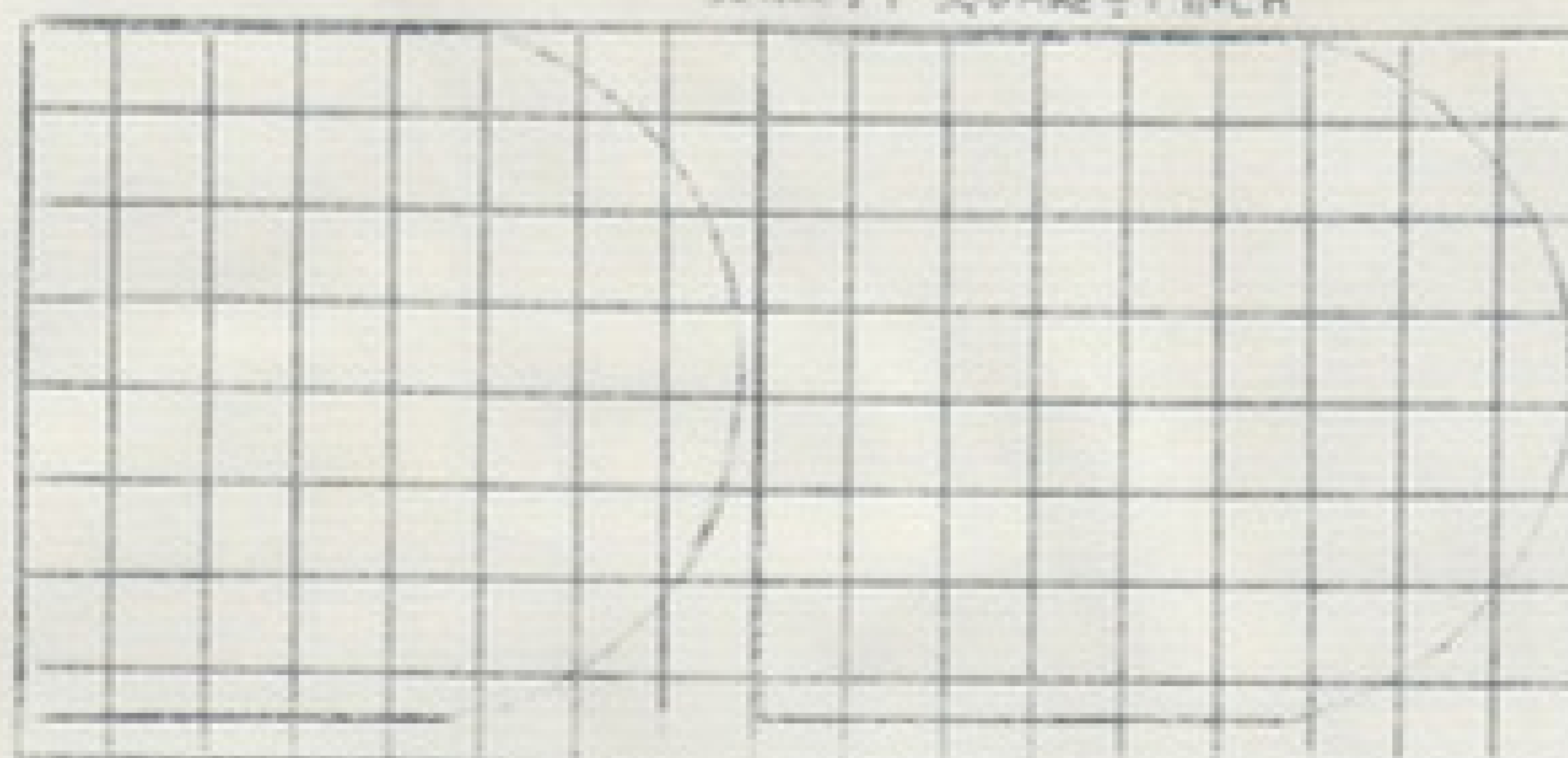


PRESS MITT

Material

1. $\frac{1}{2}$ yard 35" white cotton drill or heavy unbleached muslin
2. Filling for mitt — cotton batting, wool batting, sand, or shavings.

SCALE: 1 SQUARE = 1 INCH



Cutting

Fold material in half, with right side out.
Place mitt #1 on fold of material.
Mitt #2 is placed on next to it as on diagram.
Pin securely and cut.

ON FOLD



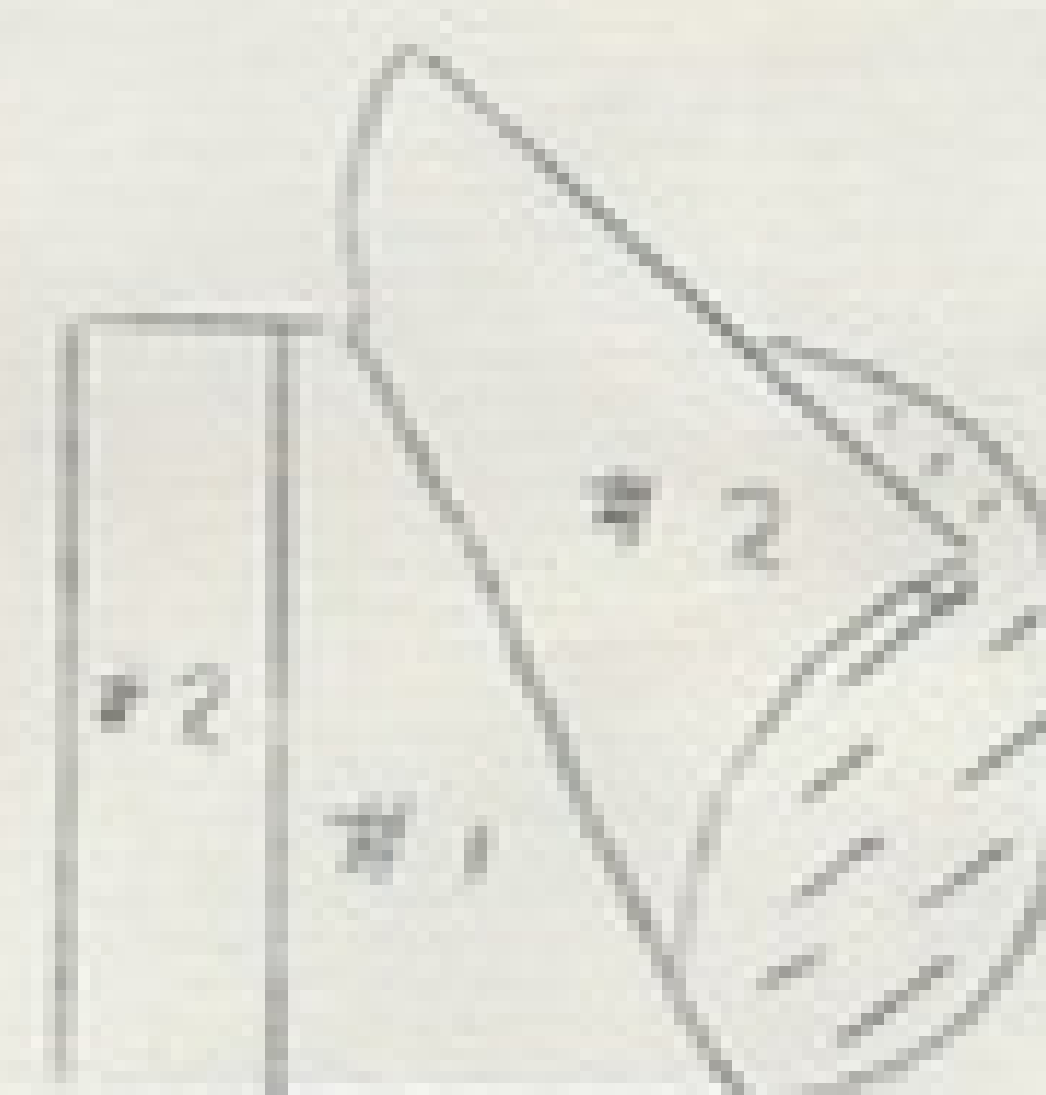
Making

Press back a $\frac{5}{8}$ " seam across the straight end on both #2 sections.
Place the folded #1 section between the two #2 sections so that the right sides of the #2 sections are in towards the #1 section as in diag. #1.
(Wrong sides of #2 section will be to the outside.)
Pin in place.

Using a $\frac{5}{8}$ " seam allowance, stitch around the curved edge leaving the straight edge open. Keep the pressed seam allowances folded back and stitch across them as in diagram #2. Double stitch completely for durability. Notch in the seam allowance on the curved edge (see diagram #2)

Turn mitt right side out. Place the filling between the two #2 sections. Pack firmly until mitt is at least 2" thick throughout. Whip stitch the edges of the mitt by hand to enclose the padding.

This mitt is ideal for pressing curved seams, shoulder details, edges, darts, etc. To use, slip the hand in the pocket and place the mitt under the part to be pressed.



DIAG. #1



DIAG. #2



1965-1966
First year

Pressmit samples



Clipping

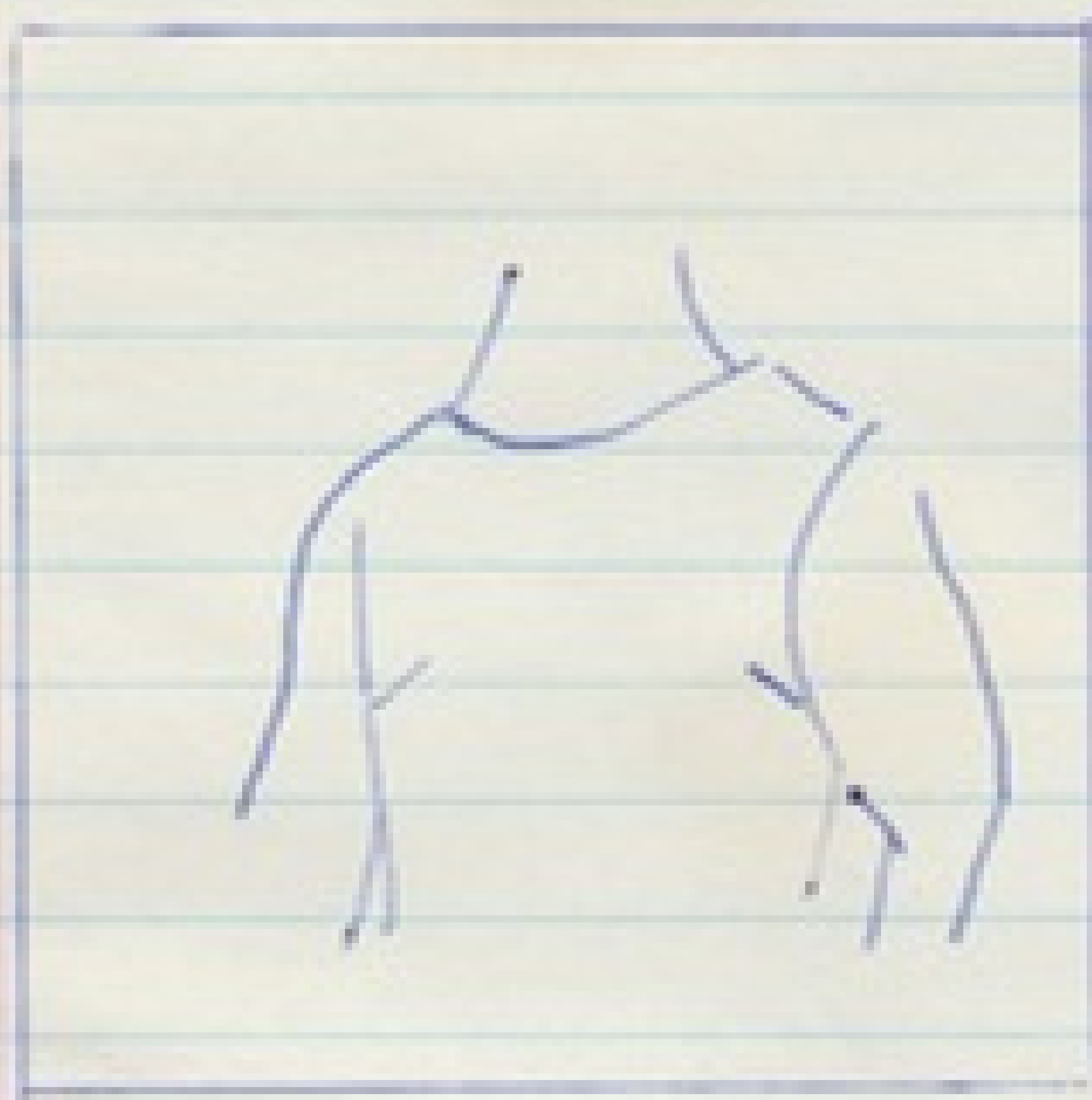


zip stitching

1965-1966
First Year

Article - Pop top

Date Completed - Feb 18



Cost of Article

1. Material	Amt	6.94 1 ³⁴	Cost	69¢
Thread	Amt	1 $\frac{1}{2}$	Cost	30¢
3 Trimming	Amt		Cost	
Dome Fasteners			Cost	
Etc			Cost	
Total articles				<u>99</u>
Cost purchased				17.89¢



Pop Top



Material:

Good quality cotton. Solid color or small print (no strips or plaids).

Matching thread - #50 mercerized cotton.

Pattern Requirements:

Select a pattern to fulfill the following requirements.

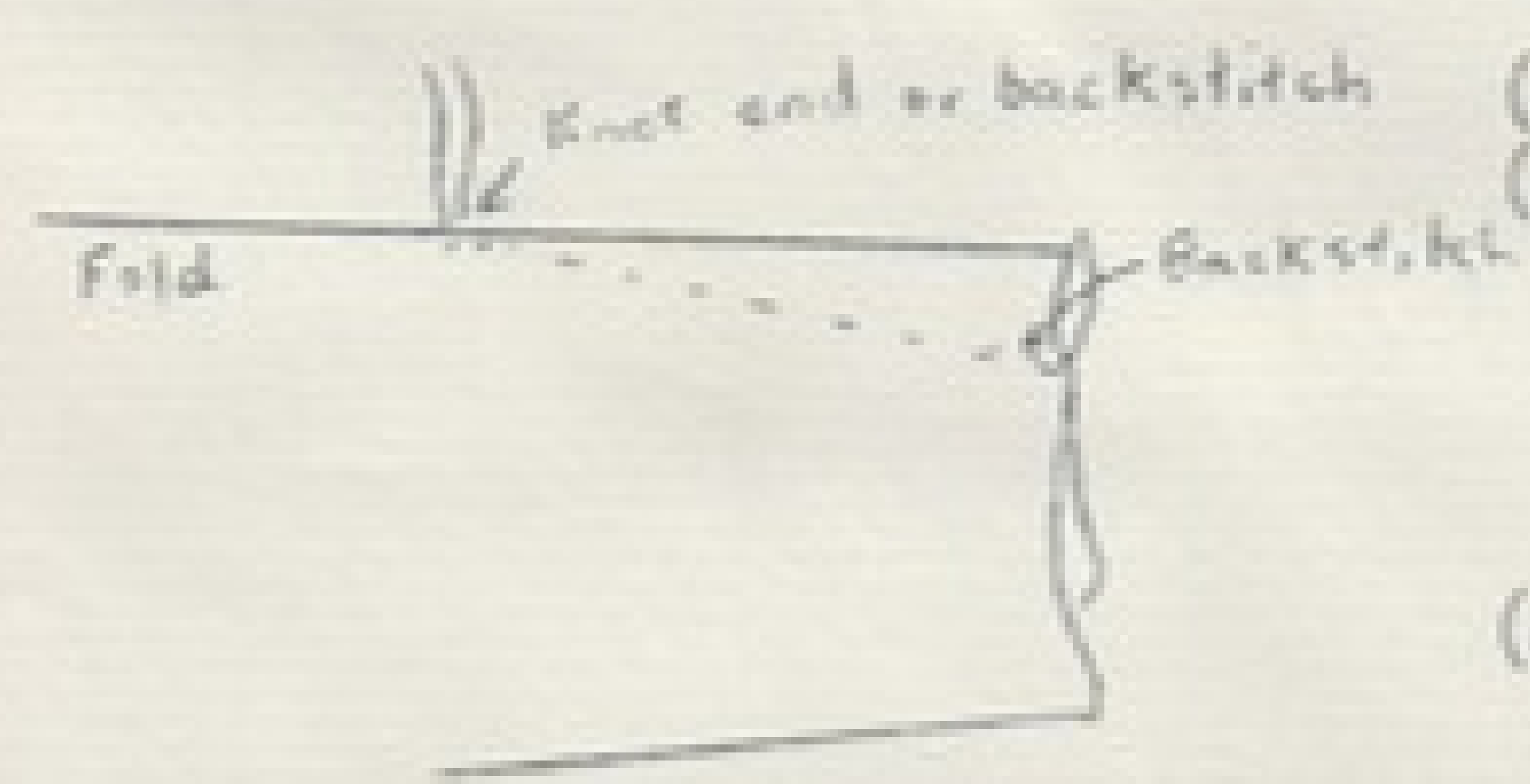
- (a) sleeveless
- (b) curved or V neckline
- (c) separate placings at both neck and arms eye

Suggested Pattern - Simplicity 5972 or any other suitable pattern approved by the District Home Economist.

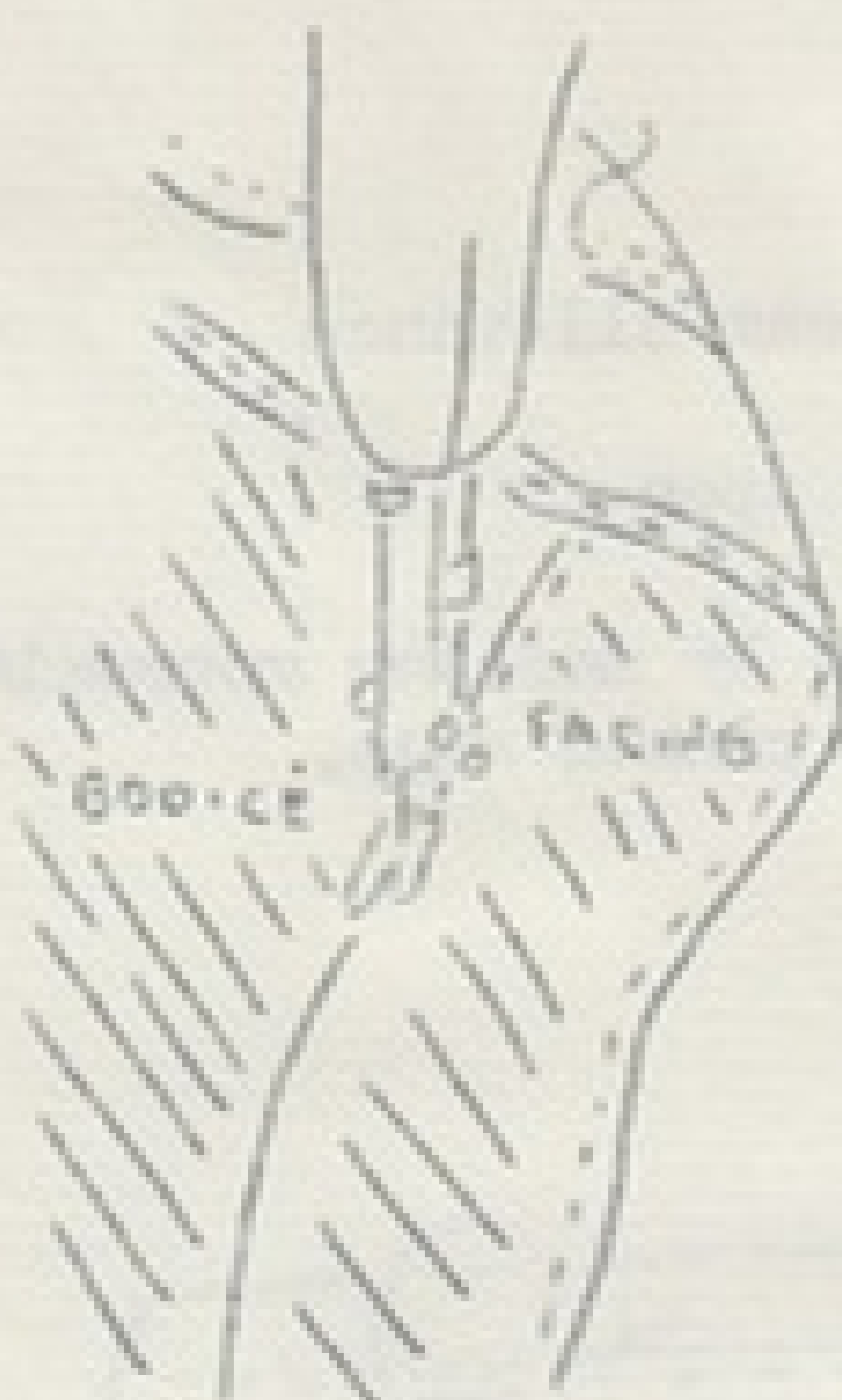
NOTE: Samples are to be completed before constructing the article:

1. Sewing darts
2. grading & clipping
3. understitching

Sewing Darts



- (a) baste darts
- (b) stitch, beginning at the wide end backstitching $\frac{1}{2}$ " and tapering towards the point. When nearing point of dart, stitch very close to the edge.
- (c) Take three stitches at the very edge of the folded point. (Turn the machine wheel by hand so you can control it).
- (d) Leave a 2" thread at the point and tie a square knot to prevent dart from coming unstitched or backstitch $\frac{1}{2}$ " on first line of stitching.



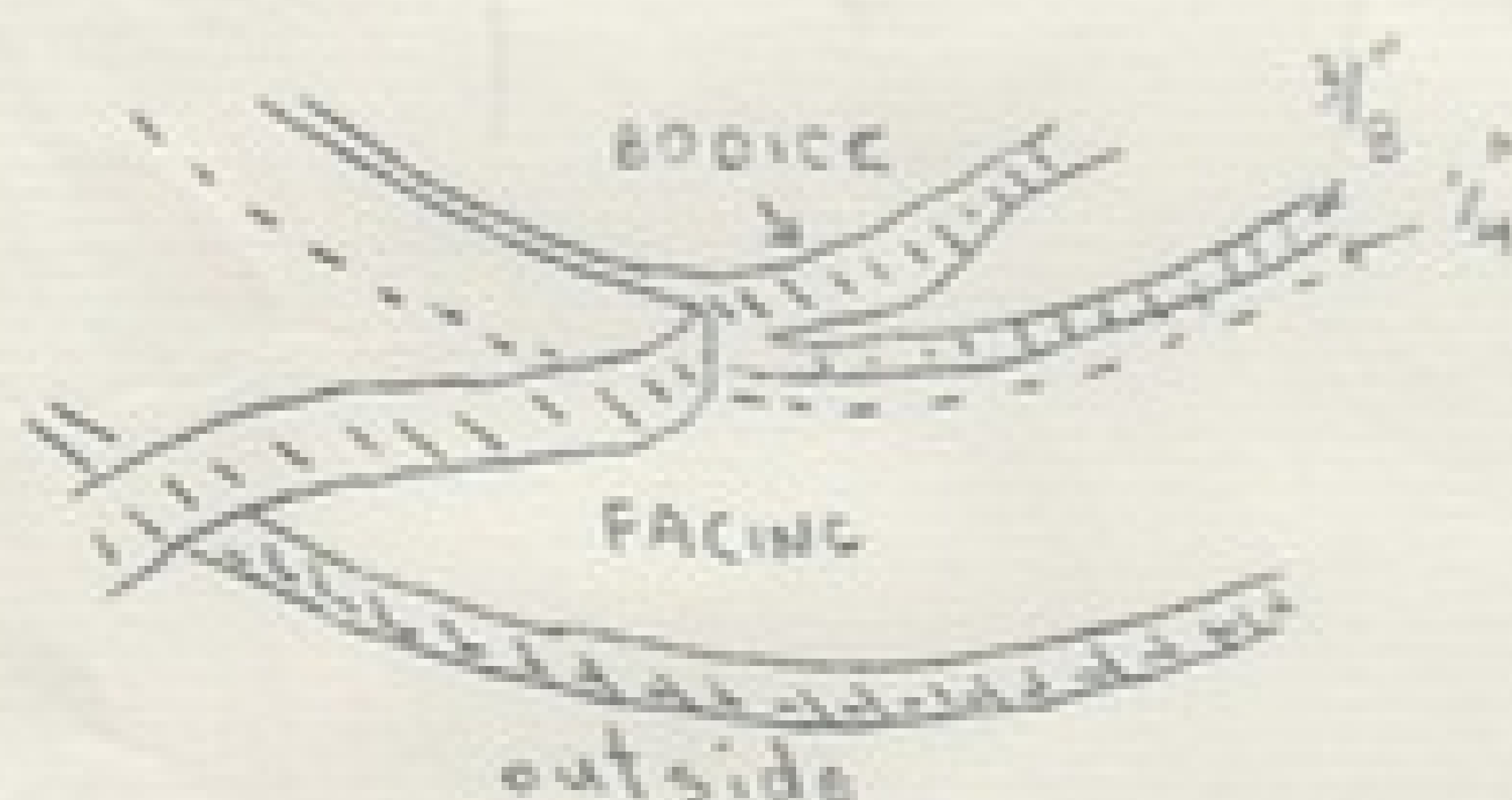
Understitch- to prevent facings from slipping out and showing on the outside edge.

To understitch:

i. Turn garment right side out and finger-press seams toward facing.

ii. Stitch, on the facing through the three thicknesses (Not catching the garment) $\frac{1}{8}$ " from the seam line.

NOTE: This sewing technique is used on collar facings, under collars and other facings which require tacking down. (e.g. on your housecoat under collar and facing at collar edge)

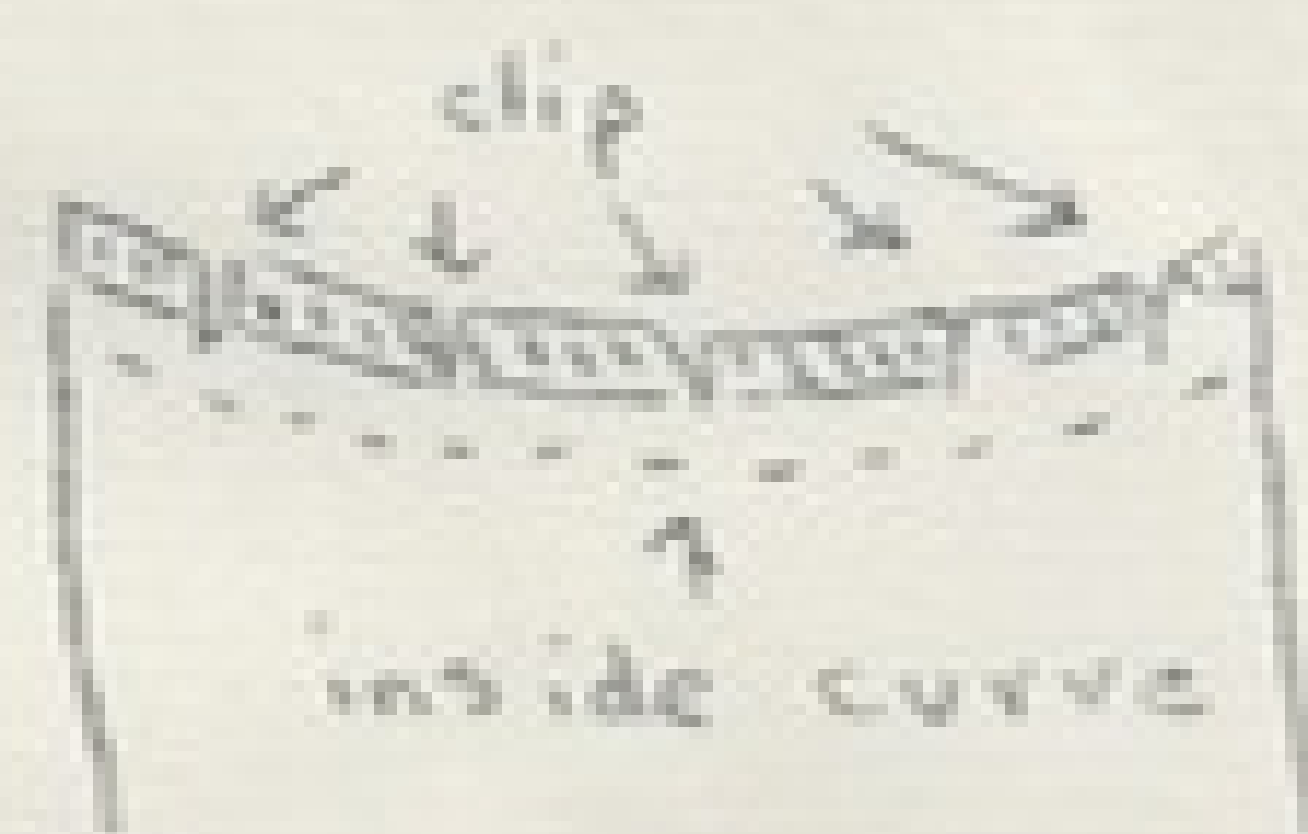


Grade - the seam to avoid a ridge by trimming one portion of the seam allowance narrower than the other.

To grade:

i. Trim the seam next to the facing the narrowest - to about $\frac{1}{4}$ ".

ii. Trim the one next to the garment the widest to about $\frac{3}{8}$ ".



Clip - seam allowance to allow facing to lie flat.

i. Turn facing to inside of garment and press.

ii. Tack facing to bodice at seams. Facings do not need to be tacked all around to lie flat.

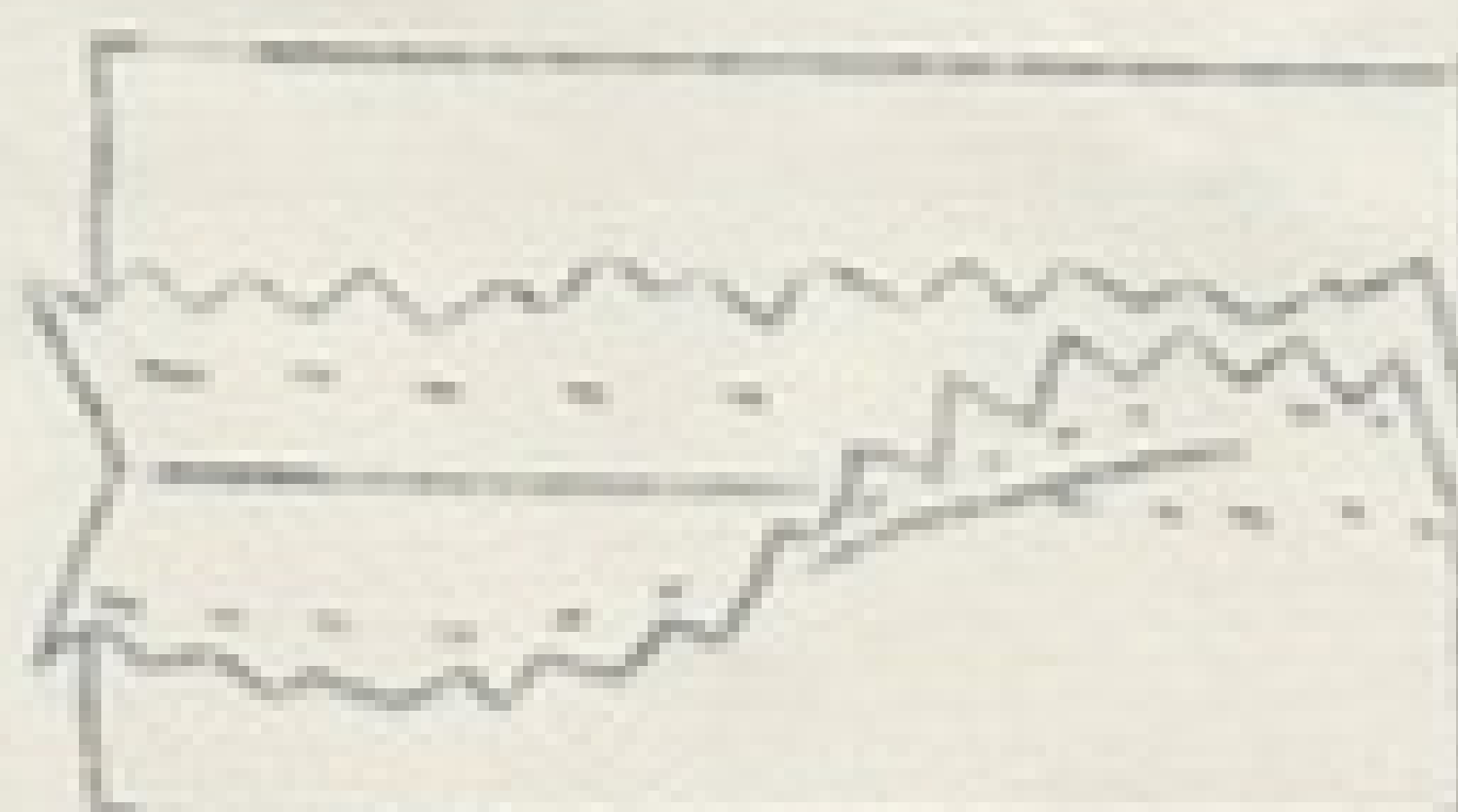
Are your samples sewn?

THEN LET'S SEW A POP TOP !!

Follow the pattern instruction sheet (deltor). Your pop top should show correctly sewn darts, understitching, grading and clipping.

Planning to wear your pop top? - it must stand up well under several washings.

The following seam and hem finishes must be used on your pop top.



Seam Finish— Use this on your pop top

- (a) Pink the seam allowance
- (b) Press seam open
- (c) Edge stitch by machine approximately $\frac{1}{8}$ " from pinked edge.

Hem Finish - Slant hemming (Do not use seam binding)

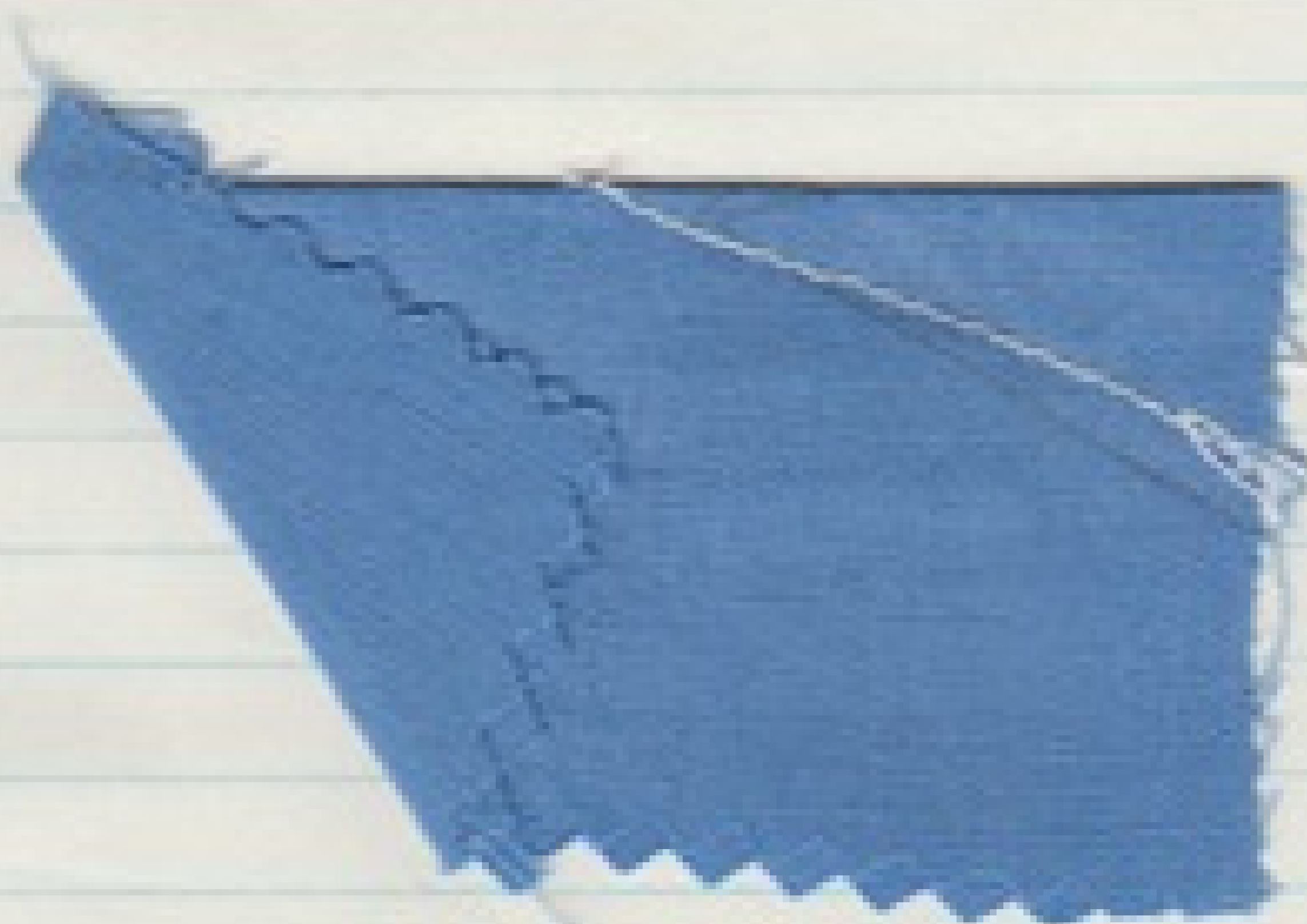
- a. Turn under $\frac{1}{4}$ " and press.
- b. Machine stitch $\frac{1}{8}$ " from edge of fold
- c. Turn under again to desired length.
- d. Hem. To slant hem work with main piece of fabric near you had hem away from body. Fasten the thread using three small stitches rather than a knot. The needle is at a slant and is slipped under the hem and through the hem.



Pop Top
Samples



Clipping + grading



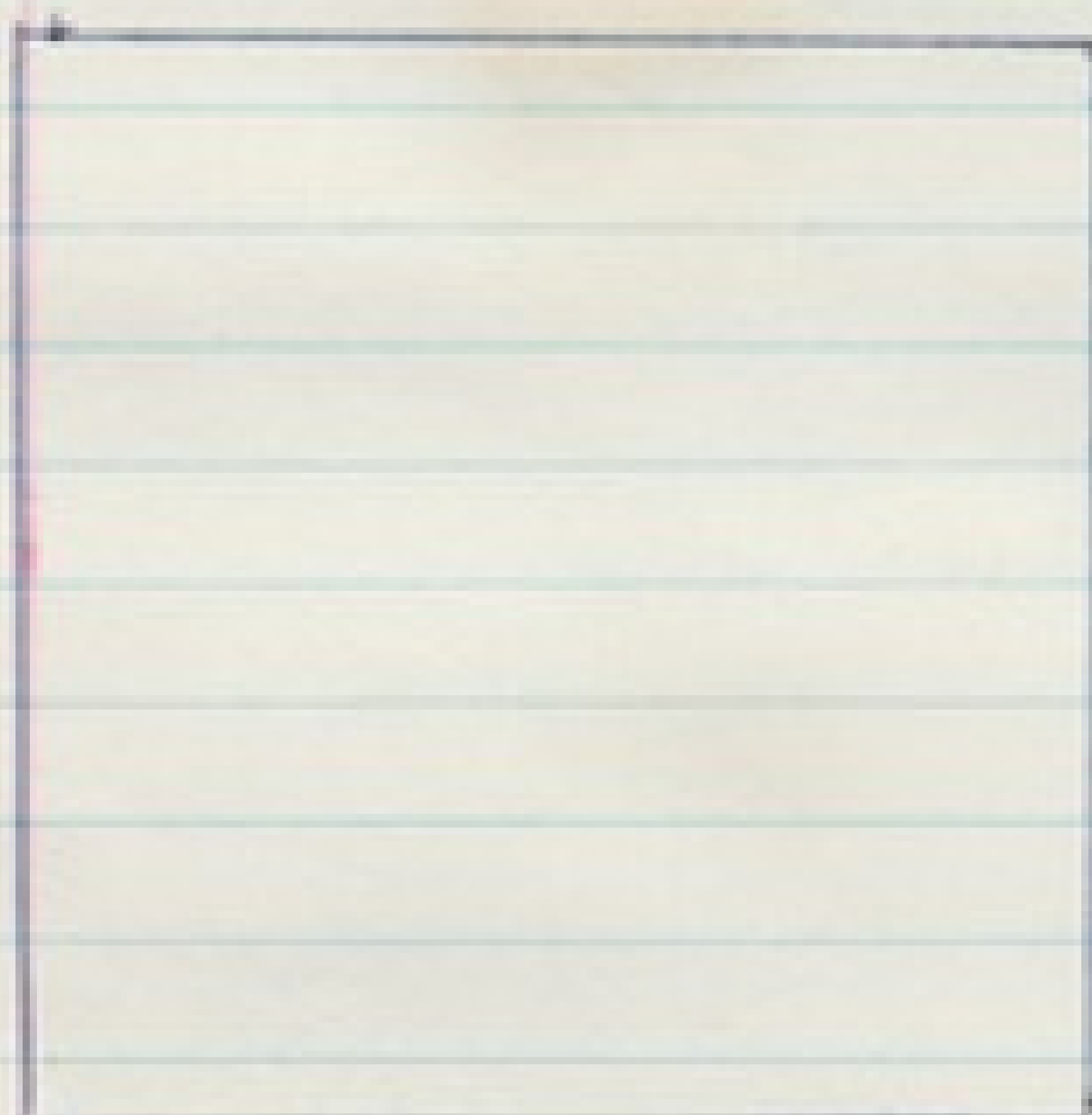
dart



finishing of seams

Article - House Coat

Date Completed - April 8



Cost of Article

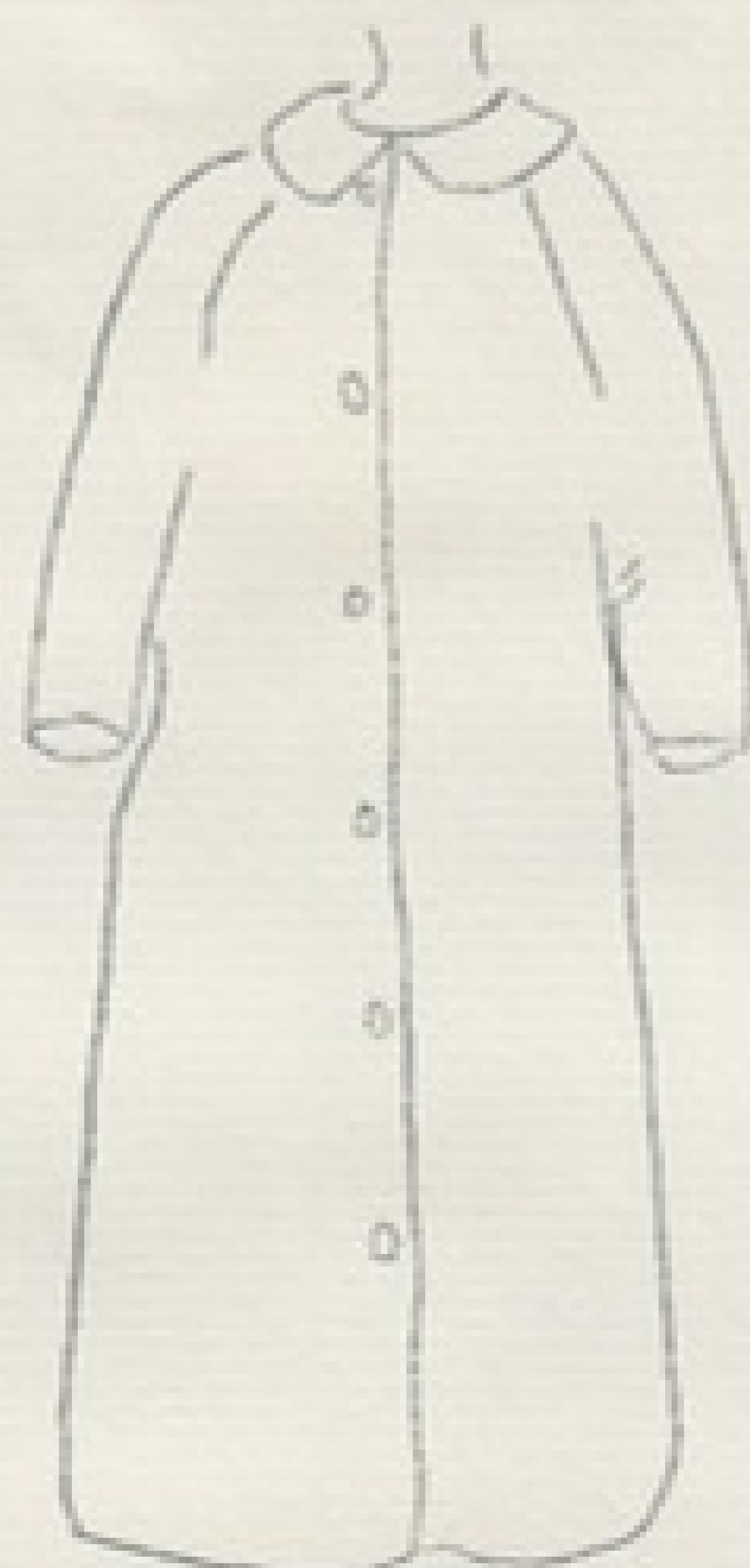
1 Material Amt $2\frac{1}{2}$ Cost 2.99
Thread - 30¢ 30¢
Trimming eq.

Buttons Amt 4 Cost 25

Total cost of article Cost 2.92
Cost if purchased - 4.98



Housecoat



Material

A solid color or small print which requires no matching (no plaids or stripes)

Good quality cotton (Do not line the Housecoat). Avoid terry cloth or wide wale corduroy as flat felled seams are very difficult on this fabric.

Matching thread #50 mercerized cotton
- buttons

Pattern Requirements - set in collar, raglan sleeve, button front.

Samples - to be completed (step-wise) before constructing article;

- flat-felled seam
- machine buttonhole
- hem on slightly A-line garment

1. Flat-felled seam

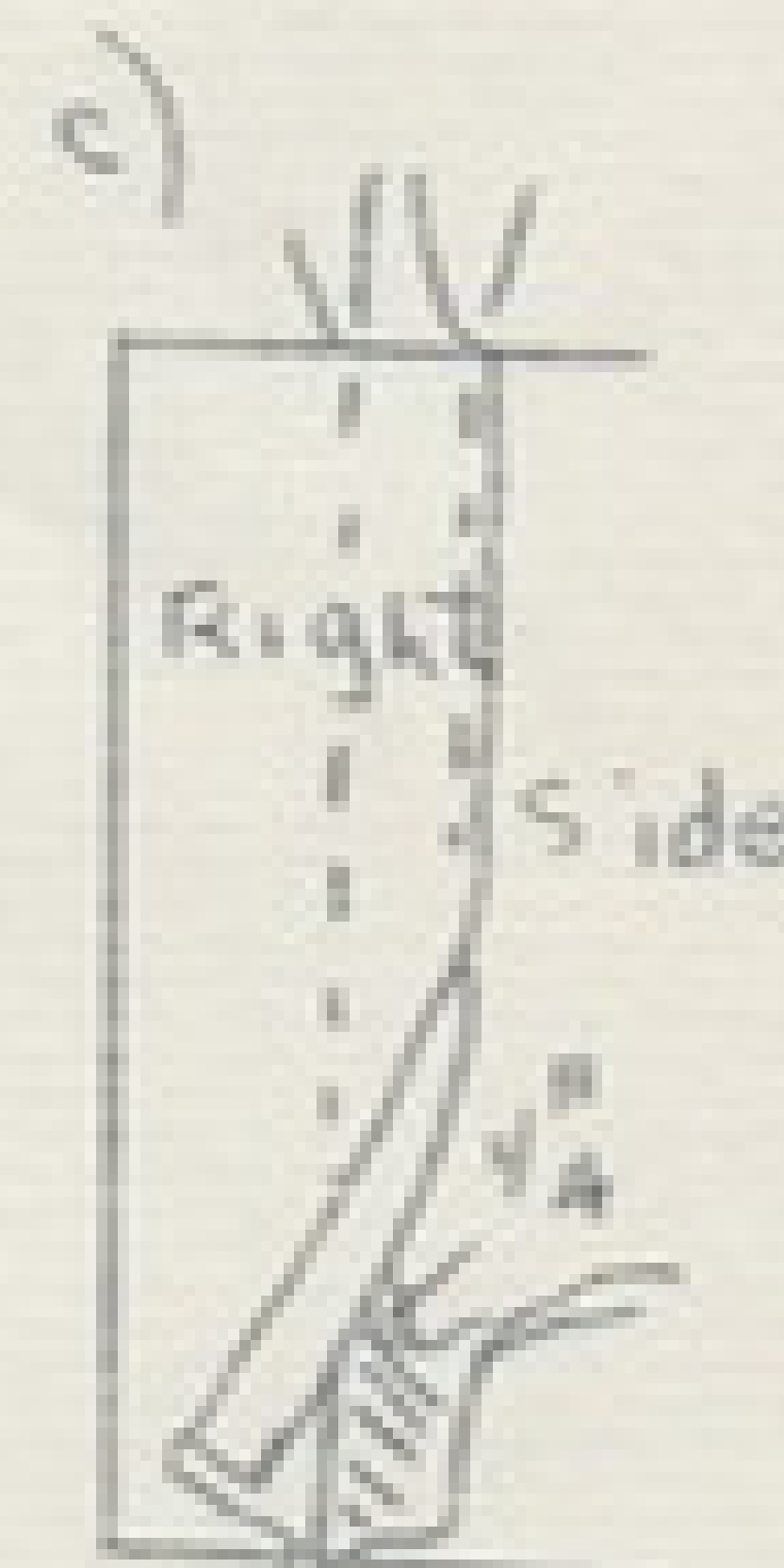
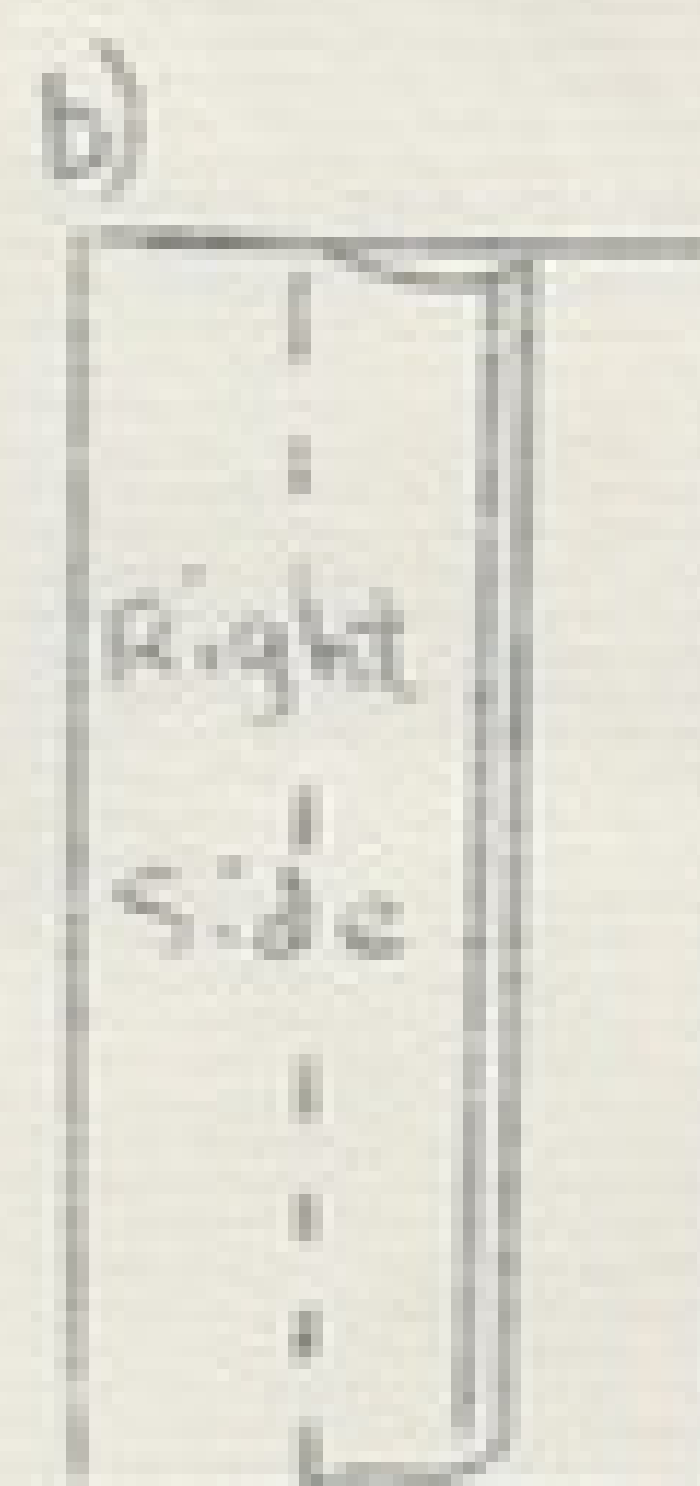
- (a) With wrong sides together (Sew a plain seam $\frac{5}{8}$ " wide).

Press both seam allowances in the same direction.

- (b) Trim the under seam allowance to $\frac{1}{4}$ ".
(c) Turn under and pin then baste the upper seam edge to cover the raw edge.

Top stitch (with right side of Material up) close to this upper seam edge so the two rows of stitching look even.

Press.



2. Machine Buttonhole - Mark position and length of buttonhole on a fabric thread (Make certain buttonholes are evenly spaced). Length is equal to the diameter of the button plus its thickness. Place buttonholes horizontally on garment far enough back from the edge so that the edge of the button lies about $\frac{1}{2}$ " back of the garment edge. Follow instructions given with attachment. If using a zig zag stitch, go around each buttonhole twice. Cut open after stitching is complete.

Sewing on Buttons:

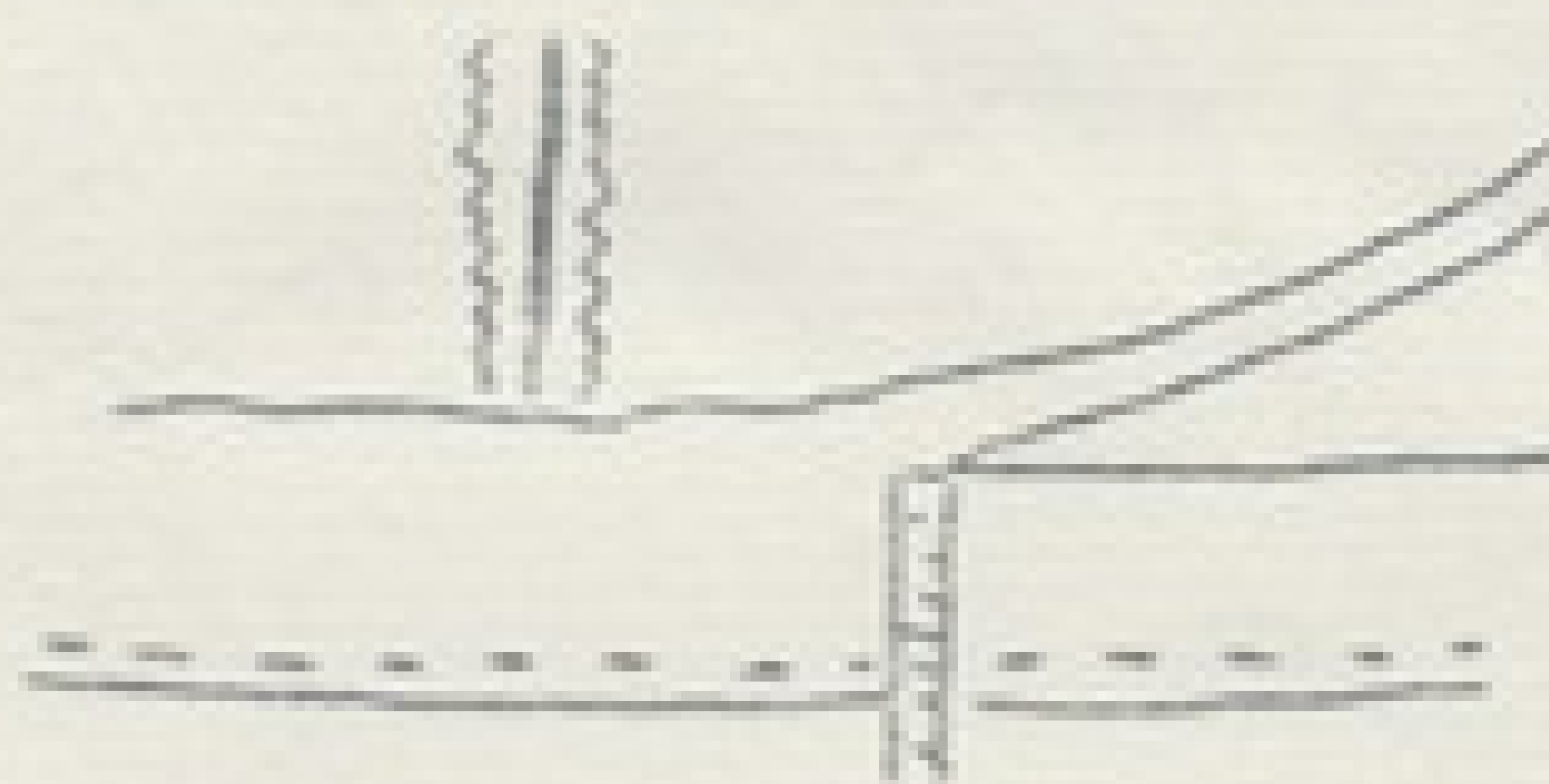
- (a) Using a double thread take a stitch in the fabric where the button is to be placed.
- (b) Set the button over the stitch and place a straight pin (or toothpick) across the top of the button.
- (c) Sew through the holes of the button, joining it to the fabric.
- (d) After button is sewn on, remove pin and bring needle out between the button and the fabric.
- (e) Buttonhole stitch the thread around the threads under the button to form a shank.
- (f) Bring needle to wrong side and fasten thread with several overcast stitches and cut off.



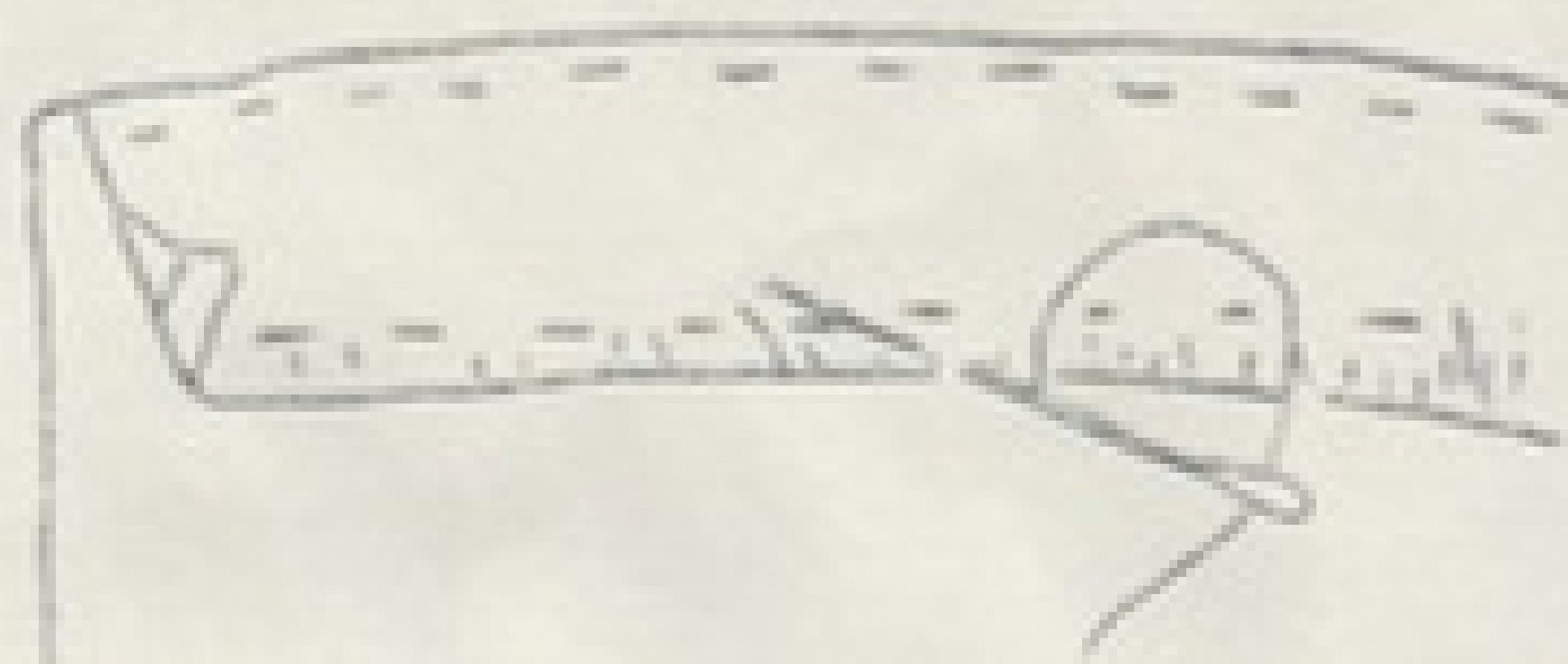
Sewing Techniques to Apply

- (1) Hem -- When hemming A-line skirts the extra fullness in the hem must be eliminated by casing. Do not make the hem wider than 4 inches or it will be too bulky and will have too much ease.

1. Press back the hem on the hemline mark. Measure in for the depth of the hem and cut off the excess. Baste near the hemline to keep the fold in the right place.
2. Sew around the edge of the hem by machine, $\frac{1}{4}$ inch down from the cut edge. Use a long machine stitch.
3. Pull the bobbin thread as in gathering to ease in all the hem fullness so it lies smooth and flat to the inside of the skirt.



4. Pin and baste in place. Then turn under $\frac{1}{4}$ " so that the fold is on the casing-thread line. Press gently and hand hem using the vertical hemming stitch.

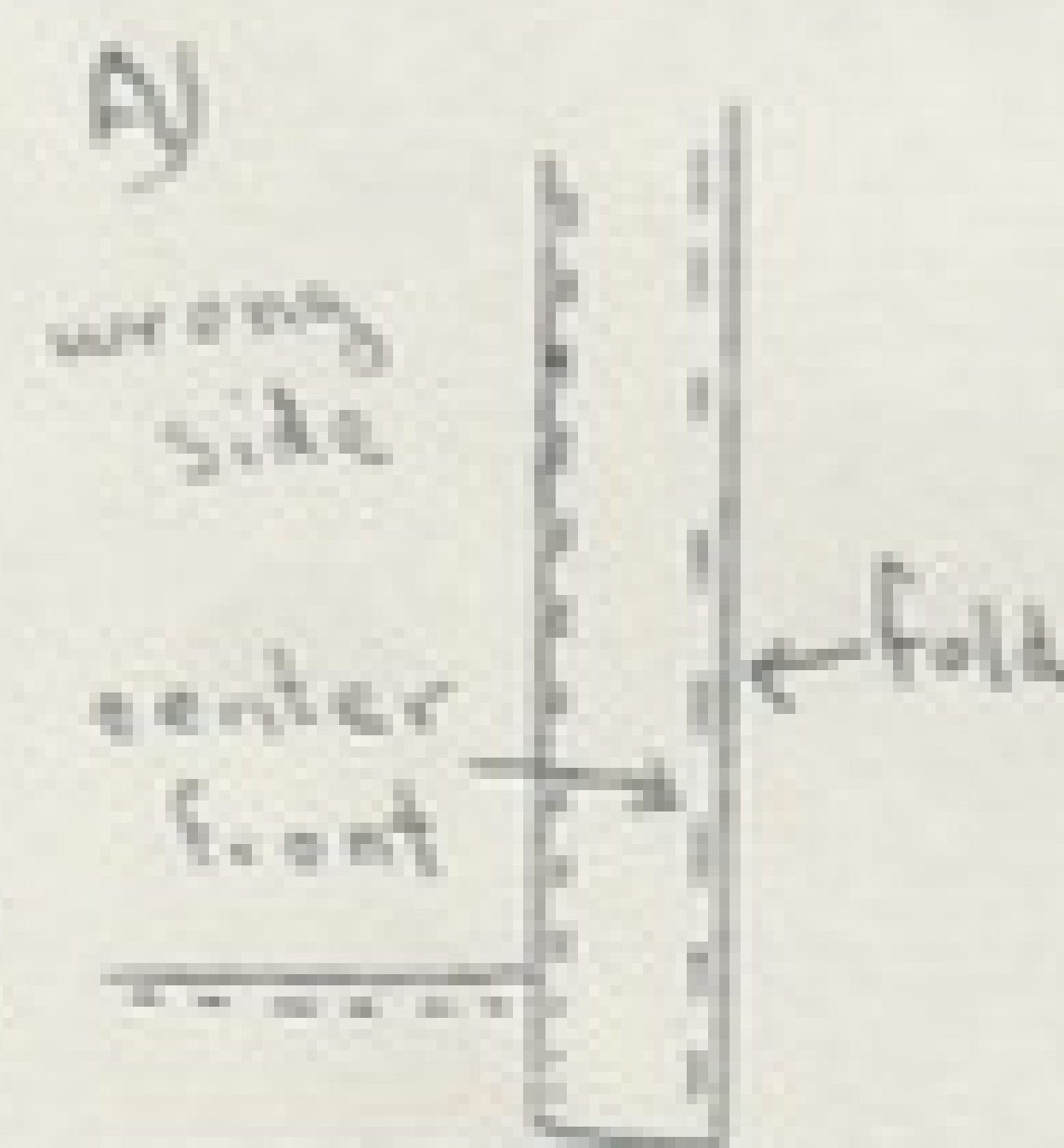


NOTE: Do not use seam binding on cottons as it is likely to shrink more than the garment.

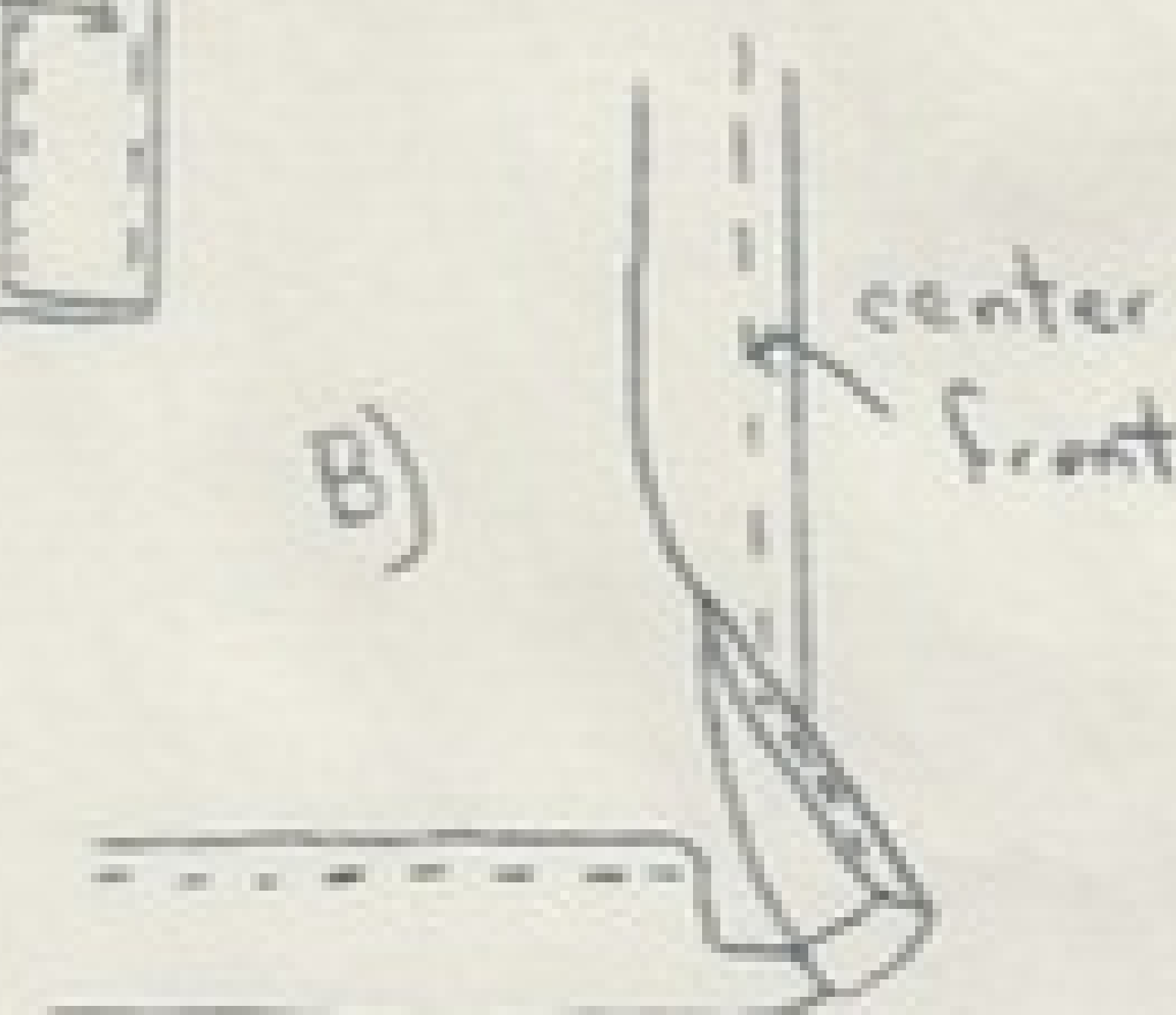
(2) Hems and Facings

The facing down the front opening is brought over the hem to keep the front edges smooth.

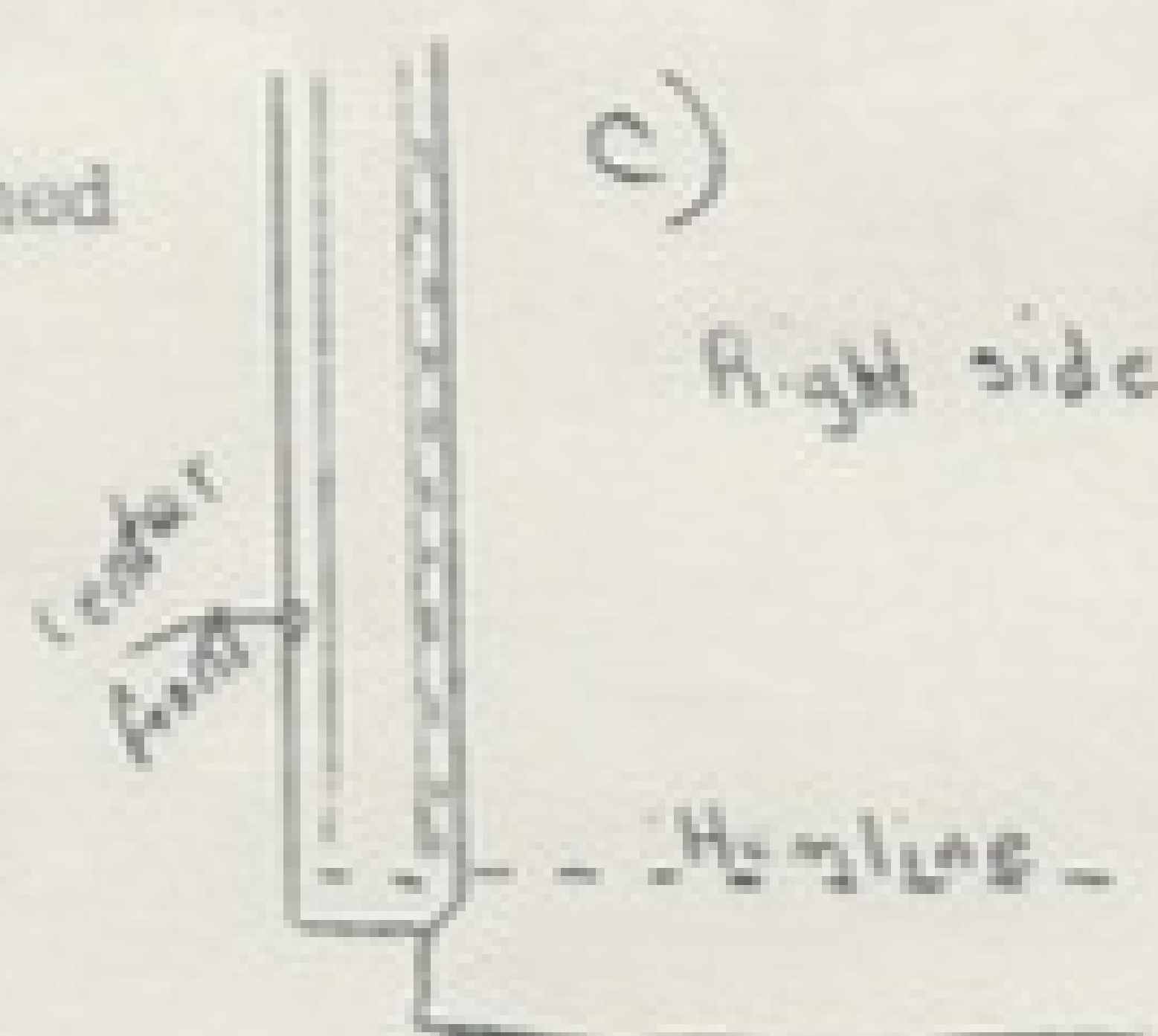
- On coats and frequently on dresses, hems are kept full width under the facings to provide allowances for lengthening.
- On garments on which hemlines will not be altered, allowances are trimmed down on both hems and facings.



- For a firm finish along the lower edge, turn the facing to the right side and stitch it to the garment along the hemline before putting up the hem.



- When hem allowances are kept, the facing is turned up to $\frac{1}{8}$ inch above the hemline and is slip-stitched to hem allowance.



April - 1966

House Coat Samples



Flat Felled seam



button hole

RECORDS

AND

DEMONS A

TIONS

LOOKING BACK

NAME: CHRYSTEL Smith

CLUB: Dapp 4-H Clothing Club 1968, 1969

CLUB LEADER(S) Mrs. Smith, and Mrs. Fillion (junior leader)

No. of meetings I attended:

This year I made: slightly-fitted A-line dress of velvet

New sewing methods which I learned were: how to put an inseparable

zipper

I gave the following demonstrations and talks: Formal Tea Time,

Professional Sewing Tricks, Banquet Etiquette

Other projects which I completed were: Fabric study on velvet, Woad

Flower Plan

The things I enjoyed most this year were: working as junior leader,

going bowling and the ice caps with club.

Other activities which our club undertook were: going to Ice Caps,

bake sale

I improved my wardrobe by: - addition of - velvet dress
four sweaters
~~jeans~~ vest and slacks
black
gold dress

I improved my personal appearance by: - I am less weight now my clothes
fit better and look better
- to wear my hair differently
(bushier)

April 1968
Fourth Year

ETIQUETTE THIRD

CHRISTEL SMITH

BEING HOSTESS

CHARL FELLION

LEONA CHOUJKA

AT THE THEATRE

HEATHER KEISER

ON THE STREET

PHILLIS CHODAK

ABSENT

ADAZL 1961
Fourth Yr.

DEMONSTRATIONS

CRYSTAL SMITH

- FORMAL TEA TIME

CRYSTAL SMITH
and MAZEL FOSTER

SEWING TIPS

CAROL FEALTON
AND
HELEN HAYWOOD

REMOVAL OF STAINS

HEATHER KEYSER

- SEAM FINISHING

LEONA CHOZMA
AND
DARAYCE COLLIN

Make Up

Third Year Projects

Jan 2, 1969
Fourth year



ALBERTA
4-H
CLOTHING
CLUBS

B

Cotton Blouse
Second



ALBERTA
4-H
CLOTHING
CLUBS

P

Slacks
Second



ALBERTA
4-H
CLOTHING
CLUBS

J

Jacket
Second



ALBERTA
4-H
CLOTHING
CLUBS

S

SKirt
Second



ALBERTA
4-H
CLOTHING
CLUBS

Project Book
First



ALBERTA
4-H
CLOTHING
CLUBS

LD

Ward robe Plan
Second

HINTS ON DEMONSTRATIONS

Dear Mrs. Oddie—In an earlier issue of The Western Producer

you gave a recipe that was used for a demonstration at a 4-H competition. I have been a 4-H leader for several years and would like recipes suitable for demonstration. Our hall does not have a stove so a fry pan would have to be used to heat ingredients. Would there be just one short demonstration or would one do another short one, following immediately? Any other information about demonstrations would be appreciated. — O.H., Ethelbert, Man.

Dear 4-H friend—This is the season of 4-H Achievement days and hundreds of boys and girls will be demonstrating skills and techniques learned in their project. Giving an effective demonstration is an art. 4-H demonstrations may be a benefit to the audience but the real value is to the one who has prepared and presented it. Poise, confidence, and self-assurance grow with repeated attempts.

The standard of demonstration varies between clubs. Many attain an almost professional standard. There are some qualities that give this polished, finished performance. I will get to these in a minute.

Considerations

Individual or team? A team demonstration requires a smooth exchange and much practice so participants have their timing down pat. There are two ways of handling this in a foods demonstration. One member may talk while the other works. Conversely each in turn may talk and work at the same time while the other glides around moving soiled dishes, indicating poster material and the like. I feel that it is better training for the member to explain her process as she goes along. After all, should she one day do demonstrations for a food company she would then have to use her hands and her tongue at the same time and the assistant would be charged with changing trays, placing and removing foods, clearing away dishes so that the performer need not leave the spot.

Some guide

1. Choose the subject. Make a catchy title to fit.

2. Limit the demonstration to a principal idea.—For example, re-finishing furniture is too large in scope—one portion such as removing the old finish could be shown.

3. Confine the subject to the time, facilities and place. If you are planning a demonstration on quick breads there may be only time to mix the batter and place it in a pan. Then a loaf previously baked should be produced to show the finished product.

4. The title should be an attention getter. A demonstration on mixing paint might have a provocative title like: "A Rainbow at your Request."

5. The demonstration should be a learning experience and not a verbal repetition of material written by the parent or the leader. Food demonstrations may become dreary because the performer really has not done much homework. For example if a member is using whipped cream and spreading it on a shortcake she may talk about the calorie content and the food value and successful use of substitute toppings. It never hurts to know more than one can say.

Preparing the demonstration

Like a speech, this should have three definite parts.

Introduction—Original and brief.

Listeners must be made to feel that the subject is interesting and worth the time they are taking to watch.

Body—This is the show-how part.

As each step is done, an explanation is given. For example: Do—Fold egg whites into a cake. Say—"The egg whites are folded into the egg batter. The spoon is brought down, cutting through the batter, then across the bottom up the other side and over the top, folding the mixture. The reason for this technique is to prevent breaking the air cells that made

the foam when the whites were stiffly beaten. A rubber scraper may be used for this process, but a slotted spoon is preferred by some cooks."

If the action has to go on longer then the demonstrator might talk about the food value of eggs, proper care of eggs as it relates to quality needed in beaten whites, or anything pertinent.

The ability of the demonstrator to suit her words to the time is a mark of the skilled. Memorized patter seldom fits. The habit of talking at the audience; "Now you add the egg whites," should be discarded in favor of, "The egg whites are now folded in the batter."

Do as much as necessary beforehand. No group wishes to see the demonstrator chop nuts for five minutes. Measure and prepare materials beforehand unless there is a process to be explained. Use a tray covered with a clean tea towel in food demonstrations.

Summary
The points of the demonstration should be repeated briefly. The product should be displayed attractively. Few clubs possess an overhanging mirror, but the use of a small mirror held by the assistant will give everyone in the audience a chance to see the finished product.

The demonstrator should ask, "Are there any questions?" with sincerity. If a question is asked she should repeat this for the benefit of all before giving her answer. A 4-H demonstrator can't be expected to know all the answers, but she could say without embarrassment that she will try to find out.

The demonstrator should ask, "Are there any questions?" with sincerity. If a question is asked she should repeat this for the benefit of all before giving her answer. A 4-H demonstrator can't be expected to know all the answers, but she could say without embarrassment that she will try to find out.

The food demonstration conclude with an invitation to sample the product or to peruse recipes or booklets.

This does not begin to cover everything. Every 4-H leader has information available and sure you are no exception. Here are a last few tips.

To present a smooth food demonstration:

1. Keep supplies away from front so people can see. Use assistant to put soiled dishes at the side or behind to finish a process.

2. Use transparent bowls to have them.

3. Keep handy paper towels. Tape a bag to table edge to catch waste. Have a clean cloth for wiping spills.

4. Confusion about poster sometimes be avoided if identification is put on the back for benefit of the demonstrator.

5. Accidents should be accepted calmly. If it is necessary the demonstrator may explain the accident.

6. Visual aids should be used when they make the demonstration more effective.

7. Practice and more practice enables members to move without haste and without embarrassment to a sheaf of papers.

The personality counts

Poise and self-confidence come with practice. A really good personality usually shows itself at the first rehearsal. A smile, a bright and interested expression help carry any demonstration immediately win over the audience. There's no substitute for sincerity.

ETIQUETTE ON INFORMAL TEAS

A table stands in front of the hostess with cloth on it. The table should be about six inches above the hostess knees.

On a tray there should be tea pot, cream pitcher, sugar bowl and sugar spoon and lemon slices. Also on the table is cups and saucers and a stack of little tea plates and napkins. On another table are cakes, breads, cookies and other foods. Candies and nut are not to be at a afternoon tea.

No one is to sit at a table. Little tables are placed near chairs to hold plates but not set plates, cups etc.

The tea is poured according to tea then water, sugar, and at last lemon or cream.

Ladies near the hostess reach for their tea others who are too far away get up and take their own help her self to the food and returns to the place.

ETIQUETTE TALKS

AUDREY BLAMISH - Absent

CHRISTEL SMITH - INFORMAL TALK TIME

LEONA CHRISTINA - Absent

PASSY BLAIR Absent

THIRD YEAR
APRIL 2 1968

DEMONSTRATION

AUDREY BEAMISH -

CHRISTEL SMITH - DARTS

CAROL FILLION - MITTERED CORNERS

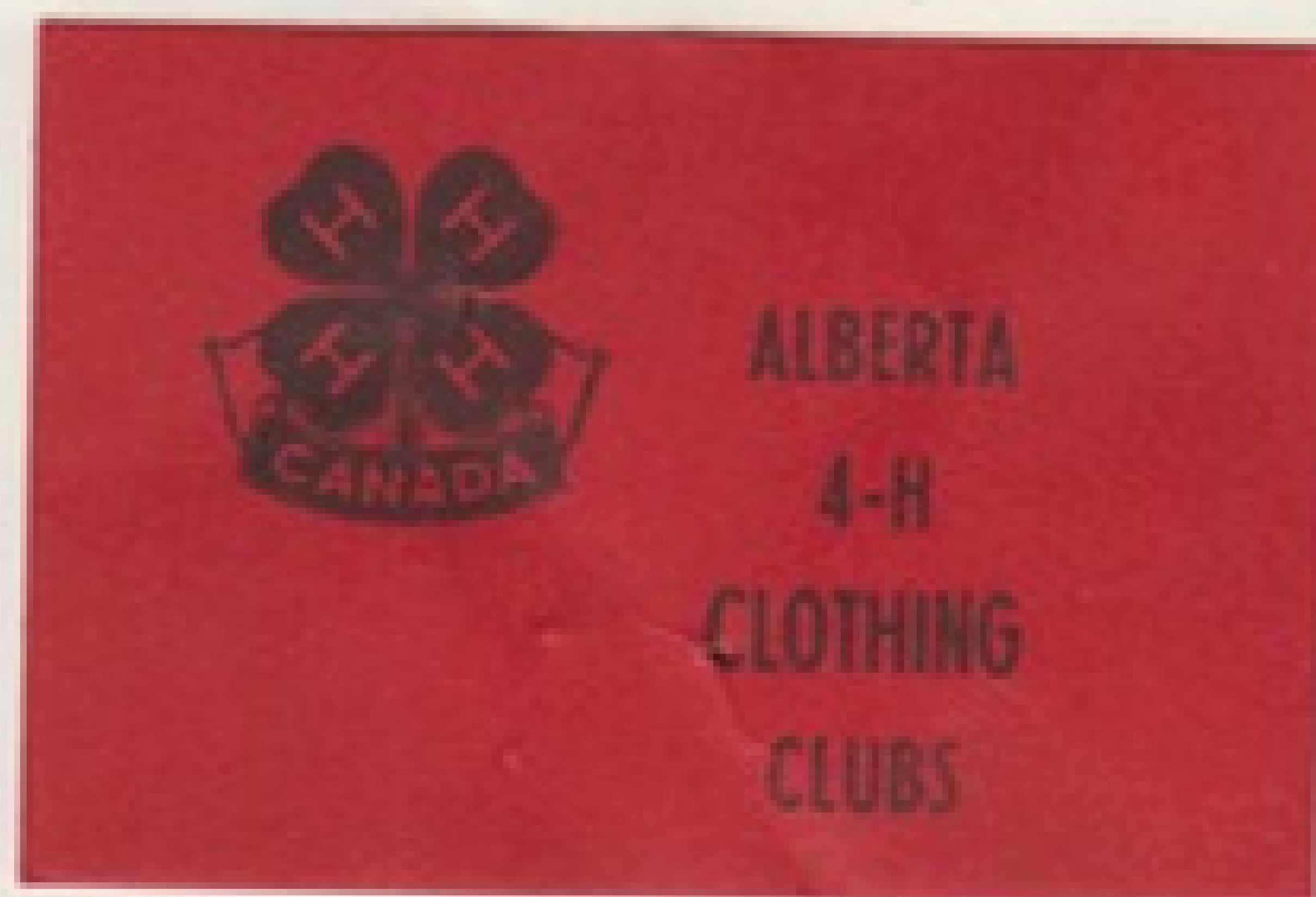
CHRISTEL SMITH
and LEONA C - FINISHING SEAMS

Third Year
April 2
1968

SECOND YEAR RIBBONS



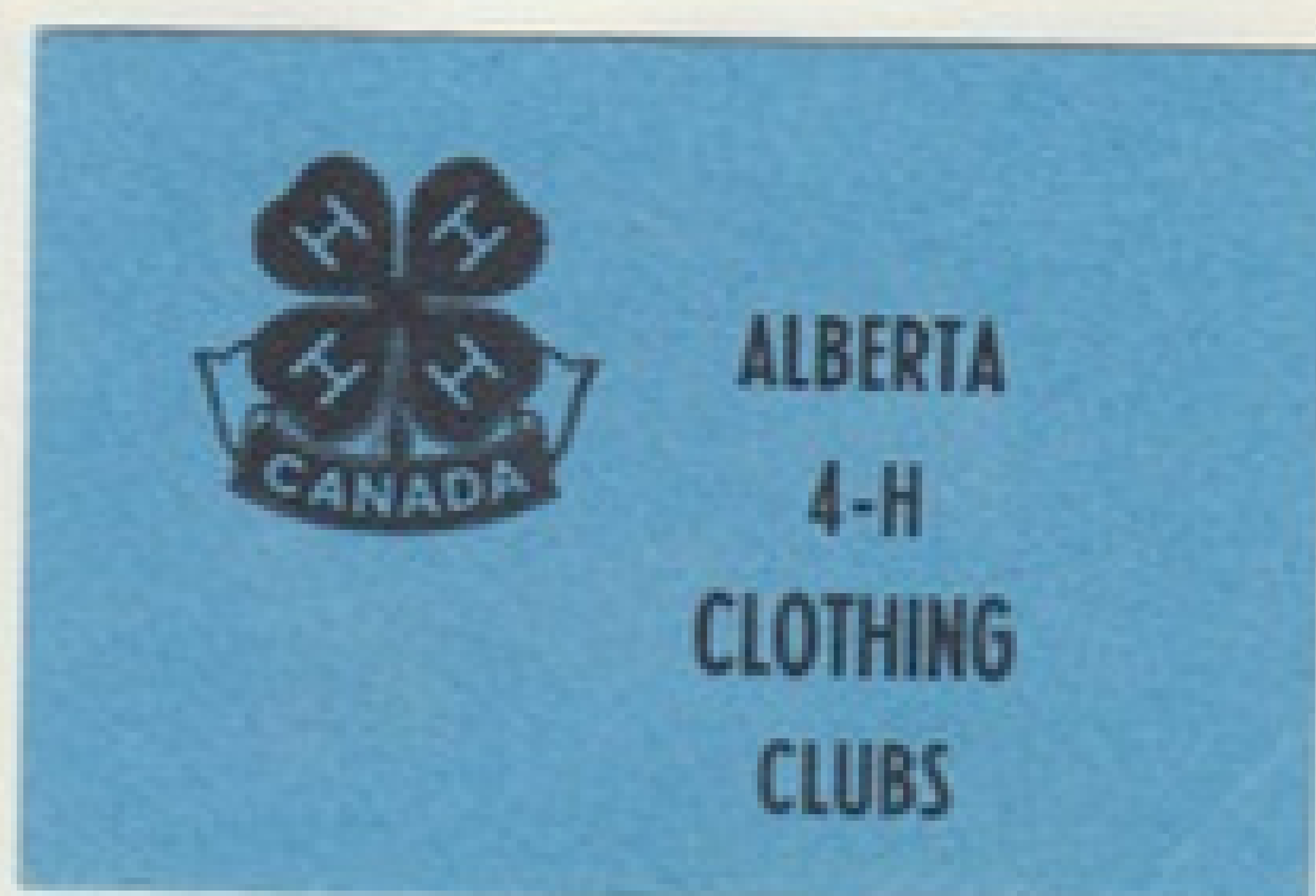
SECOND FOR BLOUSE



FIRST FOR JUMPER



SECOND FOR DRESS



SECOND FOR PROJECT
BOOK

3rd Year
1968

4-H CLOTHING RECORD

Name CRYSTEL SMITH Club DAPP CLOTHING Year 1968

Age 15

This is my third year in 4-H Clothing Project.

Number of meetings attended: 12

I selected the pattern for the following garments:

~~slacks~~ slacks
jacket, shirt
blouse

I made the following garments:

slacks
jacket shirt
blouse

I learned the following new methods:

to line shirt
to cover bottoms

I selected the following garments:

I improved my personal appearance by:

to make my colors better

I learned the following methods in caring for my clothes.

to wipe up spills with damp cloth after
spilling

I gave the following demonstrations:

Darts,
seams

1966
2nd Year

RIBBONS

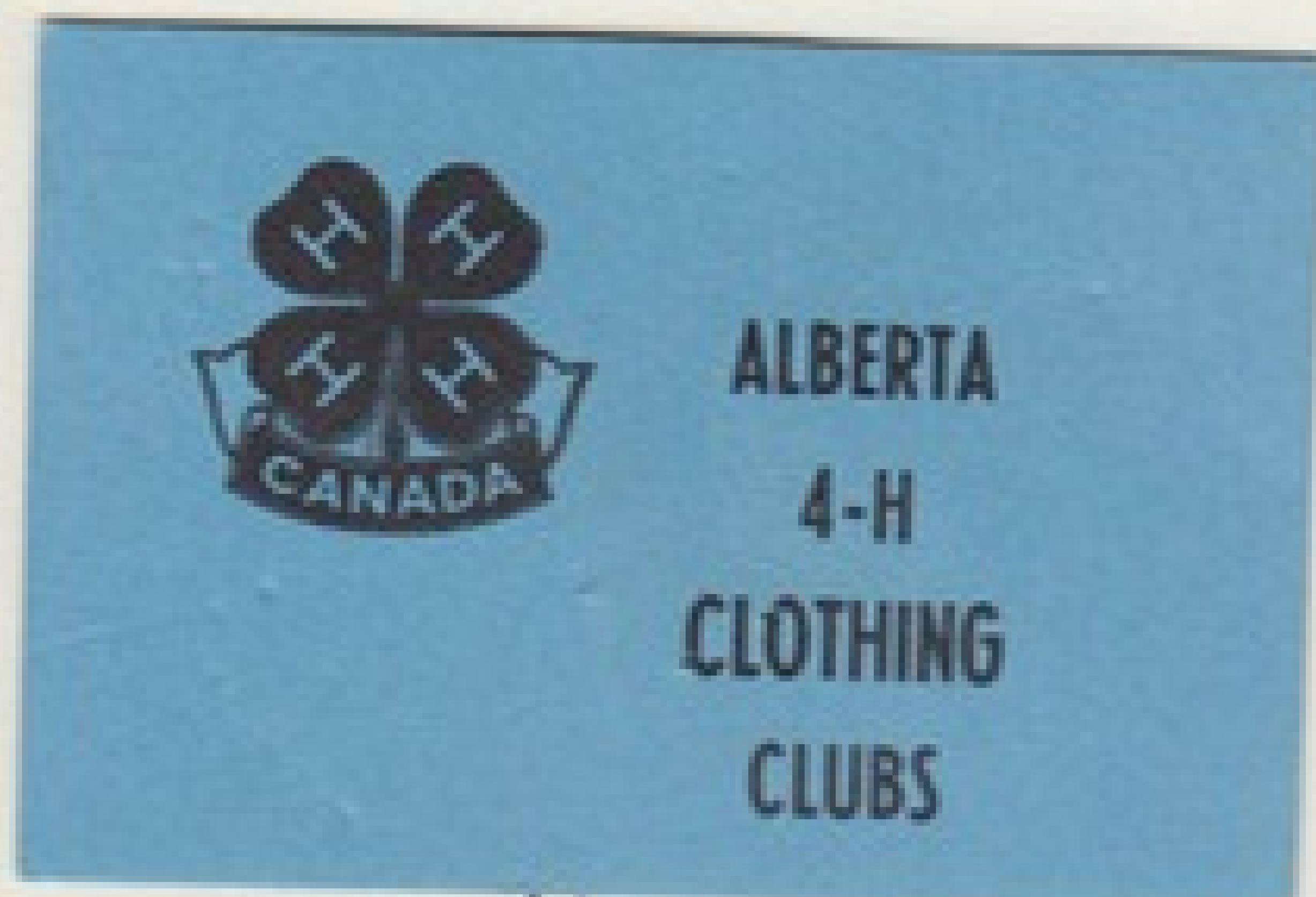




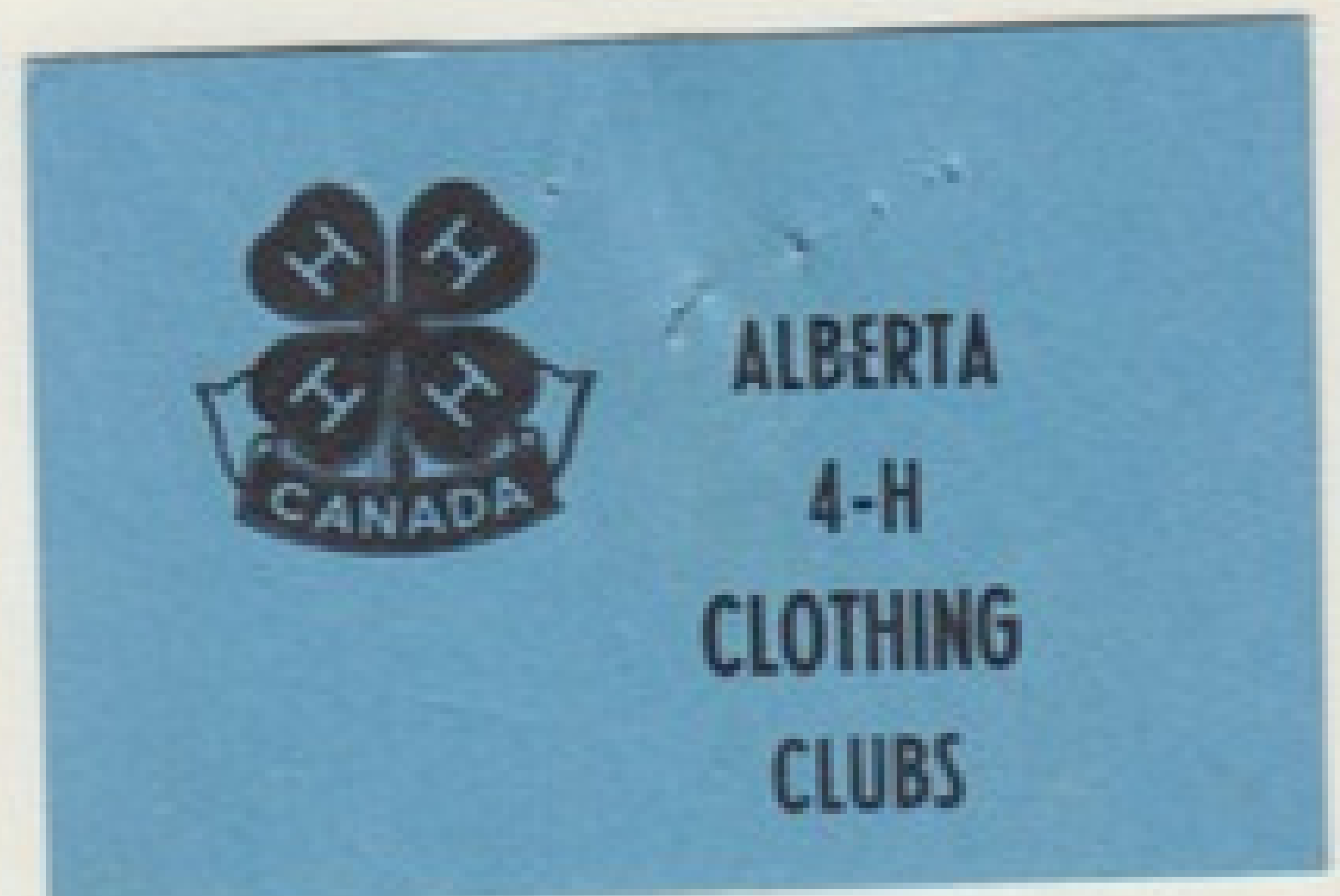
Press Mitts
Second



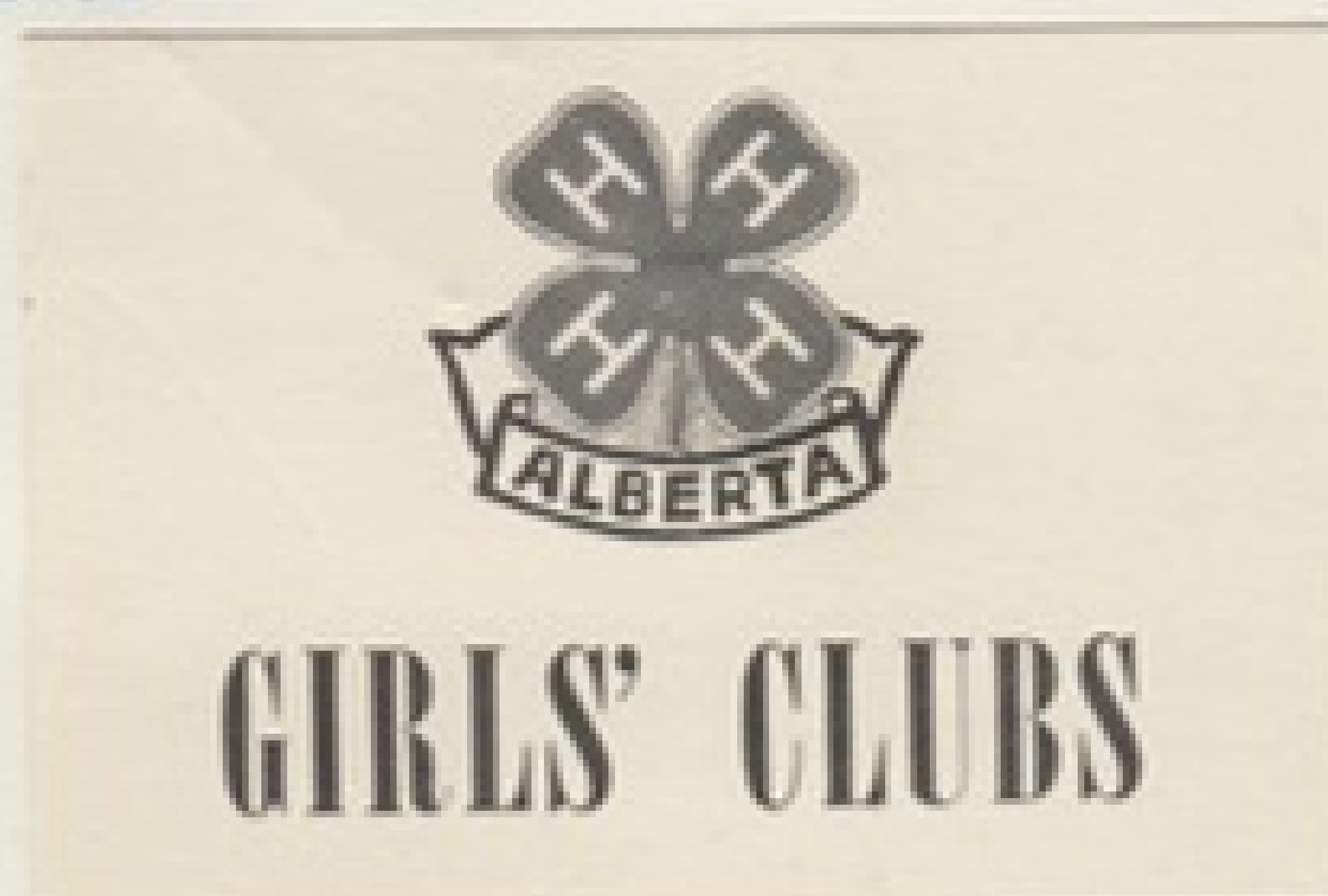
Pop Top
Second



Apron
Second



House Coat
Second



Project Book
Third

4-H CLOTHING RECORD

Name CHRISTIE SMITH... Club Dapp 4-H Clothing... Year 19.67.;
Age 14.....

This is my 2 year in 4-H Clothing Project

Number of meetings attended:.....

I selected the pattern for the following garments:

blouse
dress
jumper

I made the following garments:

blouse
dress
jumper

I learned the following new methods:

How to put in a zipper
How to make a full skirted dress

I selected the following garments:

I improved my personal appearance by:

Learn colors that suit me
Face care

I learned the following methods in caring for my clothes:

never iron velvet on the right side
never press cordery on the right side

I gave the following demonstrations:

Skin Care

*Out of Order - shoulder
this is a "demonstration"*

Demonstration

Barbara Verbeek Case of Shoe

Doloro Rufiange - Good Grooming
Sandra Montgomery

Marilyn Rufiange - Essential Tools For
Loreen Ohn Sewing

Chrystal Smith
Brenda Blebe - Skin Care

Karen Rufiange
Maureen Moldenhauer Seams and Finishing

Arlene Hermanutz
Bedbra Hermanutz - Pressing Fabric

Barbara Verbeek	Etiquette
Dolores Rufiange	Good Manners
Marilyn Rufiange	Good Manners
Linda Nutt	Proper Uses of Perfume
Chrystal Smith	- On the Street
Karen Rufiange	
Arlene Hermanatze	At the Theatre
Sandra Montgomery	Good Manners
Koreen Ohran	Manners at a Restaurant
Debbie Hermanatze	Serving Refreshments
Sandra Muller	
Brenda Glebe	- Art of Conversation
Marreen Molondenbore	- General Etiquette

Skin Care

Cream

Theatrical cold cream is not very expensive and it does olive oil in it to add texture and moisture. (a) apply lightly (rubbing upward)

(b) leave on for a few min.

(c) remove with tissue

Egg White Paste

This cleans out pores and brings the blood to the surface. This gives a rose complexion

(a) It is very easy made with egg white, with about a 4 teaspoon of corn starch

(b) apply to face and neck and on your back where pimples appear

(c) leave till it starts to draw or about 10 minutes

(d) you wash it off with warm water not hot

Epsom Salt Wash

This is a good for cleaning out pores and it also tightens the skin

(a) It is easy made by mixing 1 gal of warm water with 1 lb of epsom salt wash and about 1/2 cup of honey

(b) apply to the face with cotton ball or towel. let dry for 20 min

(c) wash with warm water not with hot water

(d) epsom salt can be bought in drug store

(e) it is often used by movie stars

• cold cream can be used after

4 Steam

Steam is another thing for softer, smoother and glowing. It cleans the pores as well

(a) a simple way of steaming is your face is by using an electrical frypan on on with a dial temperature

(b) Fill the pan with about $\frac{1}{2}$ in of water at the bottom turn to 400°

(c) While the water is heating cleanse your face with cream. Then lean over the palm

• parallel to the water. If the steam is too hot turn the dial down steam about five min more if you wish

(d) if you have no fry pan you can use the bathroom basin.

- fill it with hot water then take a towel and put over your head and basin as a tent

e never use an gas burner because of the danger of fire. if you use an electric kettle stand away from it for steam is few intense

• after using steam splash with cool water

5 Liquid Honey

- applied to face also cleanse the skin
- nourishes the skin
wash with warm water

Soap and Water

- cleanse the skin
- don't use over use soap for it may not be ~~so~~ washed off and may irritate

Sleep and Diet

- sleep and properly diet is good for ~~any~~ a good complexion
- it can't be obtain by candies, pop and sweets

You need not spend great amounts of money for clearing cosmic

Etiquette On the Street

There are many rules of etiquette for the street. You should never walk ~~for~~ more than two down the street. You may be called pavement pounders. You could push people off the street.

When you meet a person you know say hello. A man always should tip his hat to lady he knows. If you stop to talk the lady leads the conversation.

Men should always ~~say~~ walk next to the street even when there are two ladies with him. Never walk hand in hand down the street.

These are some rules in etiquette for on the street. Remember your etiquette on the street.

4-H CLOTHING RECORD

1. Name CHRISTEL SMITH Club DADD Year 1965+1966

2. Age 12-13

3. This is my I year in 4-H Clothing project.

4. Number of meetings attended 12

5. I made the following articles: apron, press mit, pop top, house coat

6. What was the cost of the garments you made in relation to the same quality of fabric in garments if you bought them ready made. List below.

Made at home cost:

Ready made cost:

Garments	<u>pop top</u>	<u>Apron</u>	
Material	<u>69¢</u>	<u>63¢</u>	
Buttons	<u>30¢</u>	<u>7¢</u>	
Thread		<u>22¢3/19¢</u>	
Total	<u>99¢</u>	<u>1.73¢</u>	<u>1.89</u>
Total			

7. I learned the following new methods:

1. How to sew on a button correctly
2. wip stitching
3. slip stitching

8. I learned the following new information about

(a) Care of clothing.

How to iron

(b) Personal appearance.

(c) Use of equipment.

Not cut paper with pinking shears

9. I gave the following demonstrations or talks:

Demonstration I gave was on Shiring and Battering
I gave a talk on at the theatre

10. Next year I plan to make:

A dress, jump blouse

complete!

Gathering and Shirring

Hand Gathering

In hand gathering a person uses a single ~~row~~ thread several inches over the required length. You start from the right to left. Stitch a stitch $\frac{1}{2}$ inch long and $\frac{1}{2}$ inch apart. It is much quicker with a long needle. You use 2 rows of stitching when joining gathered and plain sections. The two rows are: 1 row $\frac{1}{4}$ " from the top
1 row $\frac{1}{2}$ " from the top.

Machine Gathering

The first thing you do is to adjust the machine so that the stitches were 8 stitches per inch. Next draw the bobbin thread to the correct amount. Do not back stitch or fasten the threads. Shew the fabrics, and the stitches should be longer than average. On heavier fabrics you increase the stitches lengths. Use two rows of stitching 8 stitches per inch. The first row $\frac{1}{4}$ inch from the top and the second $\frac{1}{2}$ inch from the top. Next bring both end of the thread from the bottom to the top and fasten them around the cloth with a pin.

Adjusting Fullness

First divid the cloth in half and then in to quarters before gathering. Keep seam allowance clear of gathers.

Shirring By Hand

Use a gauge made from a cardboard if you have no steel metal gauge for it is more accurate. Stitches on the right are longer.

Stay

another name for stay is reinforcement. Cut a fabric in a size and shape that will cover the shirring. Then turn under all raw edges and hem to wrong side of shirring.

1966
First Year

Demonstration

Demonstration

Nov 10
Barbara R. & Linda Nutt - Essential tools for sewing

Nov 20
Beverly & Marilyn Emsely - Darts

Jan 19
Dolores R. + Lorriane D. - Good Seam Finishing

Feb 16
Linda Miller & Chrystal Smith - Skirting and Gathering

March 14
Marilyn R. + Linda Foster - Basting

Maureen M. + Lorriane D. Good Basting

Etiquette

- Dolores R. Nov. 10 - Good Manners
- Linda Miller Nov. 10 at the Restaurant
- Marilyn R. Dec. 8 - Being a Hostess
- Louanne L. Dec. 8 - On the Street
- Chrystal Smith Jan. 19 At the Theatre
- Linda Nutt Jan. 19 Formal Tea Time
- Marilyn E. Feb. 16 Club parties
- Linda Foster Feb. 16 Informal Teas
- Beverly E. March 16 - Business Meeting
- Maurice M. March 16 - On the Street
- Barbra V. - General Etiquette

Etiquette - Crystal Smith - At the Theatre

At the Theatre

When you go to the theatre remember. The main thing is to be considerate of others. Don't be impatient while standing in line. Usually a man takes off his coat and places it over his arm. A girl keeps on her hat and coat on until she is seated but if she has a very large hat she removes it before shown to his her seat.

After giving the tickets to the doorman, the man stands aside and allows the girl to precede him, but if there is a usher he or she leads the way. If there is no usher the man goes first. The girl enters the row first the man takes the seat near to the aisle.

Once you are seated refrain from talking that will annoy those around you. Keep track of purse, gloves, scarves, and others, so you don't have to hunt around for them or send a usher back for them.

On leaving, the boy steps into the aisle first and the girls.

Never leave while good God save the Queen is being played.

GENERAL

INQUIRY

ALBERTA
DEPARTMENT OF AGRICULTURE
Agricultural Extension Service

ETIQUETTE

"Truth makes life a noble thing
And courage makes it strong
And grace and tact must set them off
As music does a song."

Everyone wants to be popular. It would make you unhappy to realize that people didn't like you. However, everyone can be attractive to others if she has a pleasing personality, is well groomed and has good manners.

It is possible to develop a pleasing personality if you make an effort to do so. You must be interested in other people - genuinely interested. Forget to be an "I" person. Don't hasten to tell your friends of your activities - give them an opportunity to tell of theirs. Listen more than you talk but don't be afraid to contribute your part to a conversation or you'll be considered dumb.

Look happy and people will just naturally want to be with you. Don't wear your cares and worries where everybody can see them for nobody likes a grim, sour-looking face. Never air your troubles but instead look and act happy. Sometimes this is hard to do but in the end it is better. Keep your chin up and you'll feel happier.

Be a good loser. Don't be a poor sport or alibi if you lose or do not get your way. Accept defeat gracefully and congratulate the winner - everyone likes a good sport. Practice, too, saying only nice things about people - if you can't say kind things about people then do not say anything. Do not practice being a "catty" person. Nothing makes people dislike you so quickly. If you want people to like you practice ignoring the mistakes of others. Don't be an "I-told-you-so" kind of person. No one likes to be reminded of his mistakes. He wants to forget them as soon as possible so you should try to forget them too. If you must criticize, say something pleasant first.

Some other things to remember in improving your personality are:

- 1) Don't be a "pusher".
- 2) Avoid arguments.
- 3) Practice remembering names.
- 4) Practice tact.

Above all to be popular we must avoid embarrassing actions - or in other words we must have good manners. When we think of etiquette we usually think of the word "correct" - the correct way to do things. It would be better if we would think of it as being the "common sense" way of doing things. The rules of etiquette are only the common sense rules for doing things that have been arrived at over a period of time - they are good manners. There are no such things as "company manners". Manners are for everyday use and they must be practiced until

they become habits - until we no longer stop and think about what should be done in some particular situation. Of course the accepted way of doing things vary from one country to another - in fact often from one part of a country to another - but if we have made good manners a habit we can easily adjust ourselves to small differences.

Good manners are really a matter of kindness. Try at all times to be kind and considerate of others and you will meet most situations with ease. If you make a mistake go on quietly as if it hadn't happened but resolve never to make the same mistake twice. To sum it all up - "be a Lady."

Remember -

"Politeness is to do and say
The kindest thing in the kindest way."

References:

Etiquette - Emily Post (Funk & Wagnalls Co.,
New York and London)

Cues for You - M. G. Ryan (D. Appleton,
Century Company Incorp.
New York)

Your Modern Hostess - Monarch Home Service Department,
Beaver Dam, Wisconsin.

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Agricultural Extension Service

PLAN OF WORK

"ETIQUETTE"

Note:

If this project is taken in connection with any other project, the following articles are not required. This will then be considered a study course.

Suggested Articles to be Made:

- | | |
|---------------------|---|
| 1. Cosmetic Bag | 9. Knitted article |
| 2. Apron | 10. One article of following --
embroidery, crochet, cross
stitch, smocking, applique,
(etc. |
| 3. Bedroom Slippers | 11. Entertainment Box |
| 4. Wall Plaque | 12. Bridge Set |
| 5. Place Mat Sets | 13. Jewellery |
| 6. Belt | 14. Game book |
| 7. Purse | |
| 8. Hat | |

The club will decide upon the articles to be made -- six articles for senior members and four for junior members are suggested. All members must make the same articles.

1. "Organization Meeting"

Discuss Handicrafts to be made.

2. Introductory Talk on "Etiquette" by Leader.

Quiz contest on "Etiquette" to be scored and kept by each girl to show improvement.

Discuss a Project Book -- plan it.

Begin work on a handicraft.

3. Discussion on the "Conduct of a Meeting" - lead by the Leader or Assistant Leader.

Practice opening meetings, making motions, putting a motion to a vote, etc. Create situations for practice.

Have various members act as Chairman for practice.

Continue work on Handicrafts.

4. Discussion on "Etiquette and the Guest Speaker".

Demonstration -- "We Serve Lunch", by two members.

Work on Handicrafts -- Display what has been done.

5. Arrange to have a Guest Speaker.

Demonstration -- "Tea Time"

Talk - by a member -- "Banquets"

Work on handicrafts and Project Books.

6. Demonstration and practice -- "Introductions"
Talk -- by a member -- "I Entertain" (on being a hostess)
Arrange - as a game - to practice making conversation.

1. for a dinner
2. for a party
3. on the street, etc.

Work on handicrafts -- Display those done.

7. Invite the mothers to a Tea.
Have a short program.

8. Demonstration -- "Out for a Walk"
Demonstration -- "We go to Dinner"
Talk -- "Parties and the Theatre".
Work on handicrafts -- Display those done.

9. Talk on "Letter Writing" by a member.
Quiz contest to see improvement.
Discuss any situations the members are in doubt about.
Plan for Achievement Day.
Work on handicrafts.

10. "Achievement Day".

Invite parents.
Plan a program -- Talks and demonstrations by the members.
Have a tea or banquet.
Display handicrafts and project books.

Suggestions:

This project is designed to help the girls improve themselves. It is not sufficient for them to read and listen to the material covered. They should actually put it into practice. Encourage the girls to put what they learn into practice at all times.

Artificial situations may be created at the meetings so the girls learn how to handle them. Demonstrations by some of the members also helps but this should be followed by a discussion and as many girls as possible should become familiar with the various points.

Outline of Course and Suggested Activities

It is suggested that some handicraft be carried out in conjunction with this course.

This course is designed to give club girls a social awareness. It is hoped that the forms of etiquette presented here will be practiced until they become habits. There is no place where correct forms can be put into practice so well as in club activities.

Suggested Activities

1. Use the regular meetings to practise the forms of etiquette outlined.
2. Read and discuss the material outlined so that every member understands why a certain form is correct.
3. Hold a "quiz" on etiquette and good manners at meetings -- one early in the year - one at the end, to see how much has been learned.
4. Create artificial circumstances at club meetings in order to practice.
5. During the year -
 - 1) Learn how to conduct meetings properly.
 - 2) Hold a tea to which guests are invited.
 - 3) Have a banquet if possible.
 - 4) Have at least one club party.
 - 5) Invite a guest speaker to a meeting.
6. Project books - scrap books containing
 - 1) Clippings regarding the course.
 - 2) Notes taken during year.
 - 3) Pictures.
 - 4) Cover of book is judged for originality and design.

Achievement Day Suggestions:

- 1) Display handicrafts made.
- 2) Talks or demonstrations by the members on the subjects in the course.
- 3) Actual practice of rules of etiquette by members.
- 4) Project books.
- 5) Hold a party, tea or banquet.

SOCIAL

RECONSTRUCTION

ALBERTA
DEPARTMENT OF AGRICULTURE
Agricultural Extension Service

GOOD MANNERS

Ever since you began to walk and talk, you've been drilled in "good manners". But there is always room for improvement -- no matter how hard we try we never learn all there is to know about etiquette. So don't think these few rules will always get by - but they will help. And after you have mastered them go on to learn and practice new rules.

Too many people feel that manners are only needed on special occasions but, as we have said before, this is not true. You should behave to the members of your family as you do when you are a guest in another's home. Your manners should be so much a part of you that you would feel queer if you acted differently. Make them a habit, not something to be worn with your best clothes.

Every girl should develop poise. Poise means balance - mentally and physically. An inferiority complex is the greatest enemy of poise for it sweeps away the calmness of attitude that gives a balanced outlook on life. You can overcome a tendency towards self-consciousness. Poise gives you the confidence you need to face the world - it enables you to put your best foot forward.

To achieve poise you must first believe in yourself -- not in a conceited way but in a self-confident manner based on your ability to do something nicely. Learn to do things well.

Enjoy life without finding fault. If things don't suit you don't criticize but do something to improve the situation.

Develop a calm, serene manner. Don't flutter and fuss, and flit here and there. It is very annoying to others and marks you as irresponsible. A calm, poised person does one thing at a time.

Outward signs of poise:

Good grooming - if you are conscious of some fault in your dressing or make-up you are continually thinking of yourself instead of others. Pay close attention to your grooming.

Correct etiquette - know the right thing to do at all times.

A musical voice - often strangers judge you by what they hear as well as by what they see. You should, therefore, develop a good voice. Listen to a person with a pleasing voice and try to imitate that voice - not in an affected manner but so it sounds natural. You must also be careful of your laughter - it should express enjoyment. It can be hearty and yet not loud and coarse. Learn to pronounce every word distinctly and correctly. Most of us tend to pitch our voices too high. Learn

to place your voice in your throat. If you say "food" several times pitching your voice low without growling, and then change and say another word in the same tone, you will do this naturally.

A pleasing carriage - some people think that the hardest thing in the world to do is to stand erect. Perhaps it is but correct posture is mainly a matter of practice. Practice posture exercises and then, using a full length mirror so that you can see yourself, practice graceful positions for standing and sitting. Before you enter a room where there are several people, you should pause at the door for a minute and take a deep breath. This gives you time to view the whole room and you can then greet your hostess or speak without seeming breathless.

"How Do You Do?"

A day seldom goes by that you aren't confronted by the problem of introductions, and yet so many people have not learned to do it properly. Don't be sparing with introductions. Make up your mind never to be responsible for those awkward situations arising from failure to introduce people. If a name slips your memory, don't be afraid to ask the person what it is.

Remember - introduce a man to a woman
a younger person to an older one
a friend to your mother
one person to a group.

In making an introduction the words should be simple and direct, the names pronounced distinctly. Let us introduce Miss Stewart and Mr. Black. We say

"Miss Stewart may I introduce Mr. Black?"

or "Miss Stewart - - Mr. Black."

When introducing a friend to your mother you say:

"Mother, this is Mary Smith."

The correct response to an introduction is "How do you do?" This is the accepted form and the only one used.

A hostess always rises to greet guests and shakes hands with them. Two men when introduced always shake hands but ladies seldom do. Members of a family always rise to greet a guest. A man stands if a lady enters the room.

Don't introduce a stranger to everyone in a group. Introduce her to a few and leave her with them. Gradually she will meet the rest.

After you have been introduced to a person and talked for a few minutes, when leaving you say, "Good bye, I hope I shall see you again" or "Goodbye, I am very glad to have met you." The other replies, "Thank you, I hope so too," or just "Thank you."

Being a Hostess

There is no finer tribute a girl can pay to her friends than to invite them to share her home. It is as great an honor to be invited to a home which is simple to the point of bareness as to be invited to a home of wealth - both are sharing their best with us.

A good hostess makes her home a pleasant place in which to visit. She must first of all consider the wishes of her guests. Not only must their comforts be her first consideration but she must, at all times forget her own feelings, etc., in order to make their visit pleasant. A good hostess never fusses or flutters over her guests. No one likes to feel that you are putting yourself out for them.

If you welcome your guests with a smile, they are glad they have come. But if you dash from the kitchen, rubbing your hands on your apron they immediately realize that they have arrived too early and feel ill at ease. You should plan so that everything is ready at least five minutes before your guests arrive - not only your house but you.

Plan some type of entertainment for your guests - games, music, foods, etc. When things are planned beforehand they go more smoothly and make you feel that it is a pleasure for you to have them.

A hostess should be on hand to greet guests when they arrive and to speak to them when they leave. Never spend all your time with one or a few of your guests. Make everyone feel equally welcome.

When you invite girls to your home, you should always have some beauty aids handy which they can use. Provide powder puff, cleansing tissue, comb, pins, etc. Always be sure to place fresh towels in the bathroom and provide hangers for coats, etc.

At all times be considerate of your guests.

Of course it is equally important that guests be considerate of their hostess and of other guests. Always appear to be enjoying yourself and join willingly into any entertainment suggested. Treat your hostess's home and her belongings with special care. Never leave without thanking your hostess for the enjoyable time you have had.

This might be a motto for hostess and guest alike:

"Be pretty if you can, be witty if you must,
Be agreeable if it kills you."

The Art of Conversations

Whether entertaining or being entertained, one may contribute to the success of any party by taking part in conversation. Conversation is an art. To be a good conversationalist you must have a pleasing voice, a variety of interests, the ability to listen and a sympathetic interest in other people. Anyone may cultivate these qualities.

Conversation is play. You toss the ball back and forth gaily - no problems are settled, no argument, no teaching. Conversation is the result of friendliness and good comradeship. If you say catty or disagreeable things or begin to argue the spirit is destroyed. Try to make everyone join in the conversation.

It is always a problem to know what to say to strangers when you meet them. Because of this a hostess should give a cue as to the interests of the people introduced. Try to discover common interests - don't be a "door-slammer" (that is, don't give short answers that close a conversation.)

Always talk about pleasant experiences. And never talk shop or malicious gossip. It is claimed that good starters for conversation are the weather, food and your pet fear, etc.

Don't hesitate to pay compliments but make them sincere - not gushy or overdone.

Although one should always enter into a conversation and carry it along, you should not be a chatter-box. Give other people a chance to talk and be a good listener. It is just as important to know when to hold your tongue as it is to talk.

A good idea is to plan your conversation before you leave home - that is, look up the paper to see what's news, get a few ideas about new books, etc., so that you will have something with which to start a conversation. This can be fun as well as making you a social success.

Suggestions:

Practice voice control at one of your meetings. Practice making introductions. Make a list of contents of a guest room in your home.

Write short conversations that might be carried on in various circumstances - at a party, at a dinner, on the street, on the telephone, etc. These might make demonstrations for Achievement Day.

CLUB

REQUISITE

ALBERTA
DEPARTMENT OF AGRICULTURE
Agricultural Extension Service

CLUB ETIQUETTE

Conduct of a Meeting

Nothing contributes more to the success of a Club than holding business-like meetings. The responsibility for good meetings lies not with the leader or the chairman but with every individual member. While it is the Chairman's duty to arrange the program and guide proceedings during the meeting, it rests with the members to respond promptly in submitting motions, undertaking discussions and maintaining order.

Duties of President

It is the President's duty to call all Club meetings and to preside over them. Too often meetings are held with no preliminary preparation. Before calling a meeting the President, Secretary and other officers should get together to decide upon what business requires attention. Usually the time and place of meeting are decided by motion of the members, but if this has not been done the officers will decide this. Greater interest is aroused if the purpose of each meeting is announced before hand - that is tell why the special meeting has been called or what topic is to be discussed at the meeting.

The President should delegate to other officers or members the task of making full arrangements for the use of buildings, heating, lighting, advertising, etc., but she should make a final check up to be sure that everything is ready.

Before the day of the meeting the President should prepare a short address - a welcome to members and visitors and a statement in regard to the purpose of the meeting. She should also write out a program, listing the order of business, and be familiar with this program so that nothing is omitted.

The President must be familiar with the rules of order and the method of taking a vote.

Rules of Order have been developed in order to arrive quickly at the desires of the members.

The Chairman should:

1. Maintain order.
2. Not take part in a discussion.
3. Observe absolute impartiality.
4. Permit no discussion that isn't connected with the motion before the meeting.
5. Vote only in case of a tie.
6. See that all motions are properly put before the meeting for a vote.

The President acts as the hostess for a club unless some one else has been appointed to do so in her place.

During a meeting the President and Secretary are seated at a table in front of and facing the members.

The President rises to speak to the members and returns to her chair again when some one else is speaking.

The President signs the minutes of the meeting after they have been declared adopted as read.

Duties of Secretary

The Secretary calls the roll and reads the minutes of the previous meeting in a clear voice for all to hear.

The Secretary should record the proceedings of the meeting, the names of the officers and members present, all motions with the names of movers and seconders, any unfinished business, and any other items that may be useful for subsequent meetings. A list of the business to be discussed at each meeting should be prepared for the chairman before the meeting opens. The Secretary should re-write her notes into the record book in good readable form for next meeting.

The Secretary is responsible for all correspondence regarding the club work. All letters or material received in connection with the club must be taken to the next meeting and read to the members.

Duties of Members

Members have definite responsibilities in the conduct of successful meetings. It is the members' duty to propose motions and to take part in discussions promptly and to co-operate with the work on hand.

Do not hesitate in making or seconding motions or in taking part in discussions. Do not be afraid of expressing your views for fear that your ideas will not meet with the approval of the meeting. Nobody is always right - not even the majority. You are a success if you are right a little over 50 per cent. of the time. Anyway it is better to be wrong in your opinions than to have no opinions at all or to be afraid of expressing those you have.

All motions and discussions at a meeting must be addressed to the chairman and never to other members. A member stands when she wishes to speak and says "Madam Chairman", and then waits for the Chairman's recognition. This may be given by a nod from the chairman or by calling the member's name. Recognition by the chairman gives that member precedence over all others to speak and she is then said to "have the floor".

Members should always conduct themselves properly at a meeting.

1. Whispering or talking to one another while a meeting is going on is out of order.
2. Vote on every motion - either for or against and abide by the decision of the majority.
3. Take her place on any committee when requested to do so.
4. See that the business is carried out quickly and that the discussions are to the point.
5. Be on time for all meetings.
6. Stand when making a motion or addressing the chair.

A meeting is not properly over until either the chairman declares the meeting adjourned or until a motion to adjourn has been carried by the meeting.

Order of Business for a Meeting

1. Meeting is called to order by the President.
2. Rise and sing "O'Canada".
3. Secretary will call the Roll.
4. Secretary reads the minutes of the previous meeting.
5. Business arising out of the minutes.
6. Correspondence.
7. New business.
8. Reports of committees.
9. Appointment of new committees.
10. Motion to adjourn.

Order of Business

1. Meeting called to order by the President or Chairman who rises from his or her chair, raps with a gavel, and says "The meeting will please come to order."
2. President says "We will rise and sing O'Canada".
3. President asks Secretary to give the Roll call.
4. Reading of the minutes of the last meeting, e.g. President says, "The Secretary will please read the minutes of the last meeting." The Secretary rises and in a clear voice to be heard by all, reads the minutes. After the reading, the Secretary remains standing while the President rises and asks, "Are there any additions or corrections to these minutes? If not, they stand approved as read". If there are corrections, the chair informally directs them to be made, seconded and adopted before the minutes can be considered "approved as read." If the minutes are approved and an error is noted later, a vote is required for their amendment.

5. Business arising out of the minutes and unfinished business, e.g. any business left over from the previous meeting.
6. Correspondence - The Secretary reads the correspondence, which later is to be filed.
7. New Business
e.g. President - "We are now ready for the new business for the meeting which is the question of the payment of dues. Will someone make a motion in regard to this matter in order that we discuss the question?"
Member - "I move that the club dues be paid in monthly instalments of five cents each."
Second Member - "I second the motion."
President - "It has been moved and seconded that the club dues be paid in monthly instalments of five cents each. Is there any discussion?"
Discussion follows and threatens to become unending, so the President brings it to a vote by asking "Are you ready for the question?"
All business must be put in the form of a motion and seconded before it can be discussed and voted upon.
8. Reports of officers and of committees, called for by the President.
Procedure: In each case, the President calls upon the chairman of the committee to make the report. A motion must then be made and seconded to accept or adopt the report. After this has been done, the report is then open for discussion and amendment as regular business. (See section on motions.)
e.g. President - "We will now have the report of the Treasurer."
Treasurer reads report.
President - "Will someone move that this report be accepted?"
Member - "I move that this report be accepted."
Second Member - "I second the motion."
President - "It has been moved and seconded that this report be accepted. Is there any discussion, or are there any corrections?" Some discussion may follow.
President - "Is there any further discussion? If not, are you ready for the question? All in favour signify by raising your hands. All opposed? The report is accepted."
9. Committees appointed - The President should appoint whatever committees are necessary.
10. Motion to adjourn
e.g. President - "Will someone move that this meeting now adjourn?" The motion is put and seconded and the result declared. President says "I declare this meeting adjourned."

Motions

1. Always rise when making a motion.
2. Always address the chair saying "Madam President", "Madam Chairman", or "Mister President", "Mister Chairman,"
Miss "A" may not make her motion until recognized by the chair.

3. State your motion as follows: "I move that -----"
4. Motions must be seconded. It is not necessary to rise to second a motion.
5. After being seconded, the motion must be stated in full by the president as follows "It has been moved and seconded that so and so be done. Is there any discussion?"
6. After the discussion the vote is taken.
7. If there is a motion before the meeting no other motion can be entertained except its amendment, until the one before the house is voted upon.

Amendments

Sample motion: "That tea be served after each meeting."

When a motion has been moved, seconded, and stated by the Chairman, an amendment is in order.

To make an amendment - "I move in amendment that the words, 'and cake' be inserted after the word 'tea'. The motion as amended now reads, 'That tea and cake be served after each meeting'".

Amendment to the Amendment is moved thus: "I move in amendment to the amendment that the word 'after' in the amendment be deleted and the word 'before' substituted therefore." This being seconded the Chairman says: "It has been moved in amendment to the amendment that, etc."

NOTE: - Members are urged to co-operate by being prompt in replying to the requests of the President.

All public gatherings should be concluded by the playing of "God Save the King."

Everyone must stand at attention while this is being played. Gentlemen always remove their hats.

Suggestions

1. Study carefully the rules for the conduct of a meeting.
2. Every member should be familiar with the duties of the executive members.
3. Practice carrying on meetings in a business like way. Members might take turns acting as chairman, etc.

ALBERTA
DEPARTMENT OF AGRICULTURE
Agricultural Extension Service

Etiquette in Club Activities

Strangers sometimes find clubs very remiss in hospitality, although in their own homes these same girls would probably be very gracious. When we belong to a club we should keep in mind our duties as hostess to all strangers and guests attending club functions. Strangers should be greeted by the president or one of the club members and introduced to others. Every girl should feel it her duty to talk pleasantly to guests of the club and to make them feel at home. Help to give your club a reputation for friendliness, hospitality and courtesy.

The Guest Speaker

Guests of honour or guest speakers are always received courteously and treated as a guest would be in a private home. Arrangements should be made for a club member to meet the guest at the train or hotel or, if the speaker goes directly to the meeting, the president or some other member should be on hand to extend a welcome. If you are to welcome the guest introduce yourself immediately - "Miss Stewart? My name is Mary Brown". Give any details concerning the club and the program which might be helpful and interesting and introduce the guest to the club leader and officers and they in turn will see that she meets other groups.

After a speaker has finished her talk and any discussions have been completed a formal vote of thanks should be moved and seconded by the members. However, after the meeting, it is polite for some member of the executive to express in a friendly way their appreciation to the speaker.

Remember that a guest should never be left without any one to talk to or in any way ignored during her visit to your club.

When introducing a guest speaker, the chairman or toastmaster should give the following facts:

Name of speaker
Title or official position of speaker
Institution or town from which the speaker comes
Topic which speaker will discuss

This information is really all that is necessary unless the chairman can add anything very briefly that will help to create a friendlier feeling between the speaker and the audience.

When a guest speaker is present always have some formality about the meeting - such as "O'Canada", the roll call and minutes of the previous meeting - even if the regular order of business is dispensed with. This helps to give a certain order to the meeting and gets everyone's attention before the speaker begins. It also gives the speaker time to get accustomed to the room in which she is to speak and to her audience.

Serving Refreshments

Refreshments at a club meeting or entertainment usually are in the form of a "tea" served before, during or after the meeting. The usual time for serving is after a meeting but it is best to have this rule a bit elastic and fit it in to suit the convenience of the guests and the members. For instance, it is better to serve tea before a meeting while waiting for the speaker or guests to arrive than to have it afterwards if a great many of the guests and members have to get away early or if the closing of the meeting is to be delayed until quite late. The serving of refreshments at a meeting allows for a social time and helps to make people feel more at home so it should be served at the most convenient time for all concerned.

Teas may be formal or informal to suit the occasion. It is well that every girl be familiar with both types.

Informal Teas

The tea tray stands on a low table in front of the hostess who pours. Correctly the height of the tea table should be five or six inches above the knees of the hostess. A cloth must always be placed on the table before putting down the tray. It may barely cover the table, or it may hang half a yard over each edge. A yard and a quarter square is the usual size. The conventional tea cloth is white.

The tray should be large enough to hold everything except the plates of food. A tea pot, cream pitcher, sugar bowl and a slop bowl are on the tray - also a plate of lemon slices if desired. Also on the table are a pile of cups and saucers and a stack of little tea plates each with a folded 12-inch square napkin upon it, like the filling of a layer cake. Back of the tray or on another table are plates of sandwiches, cakes or hot bread depending upon which you wish to serve.

Nuts, candies, etc., do not belong on an afternoon tea table which properly includes nothing except tea or fruit cup, breads and cakes. But there is no reason why one should not have anything one chooses, in one's own house.

No one "sits at the table" for tea in a private house although small tables may be placed near chairs to hold plates. These are not tea tables which are set with plates, etc., - they are used only in tea rooms.

When offering a cup of tea to a guest the hostess asks "How do you like your tea?" The guest answers, "Strong, with lemon and one lump" - or as it is desired. It is poured accordingly - first tea, then water, then sugar and last lemon or cream.

Those sitting near the hostess reach out for their cup and saucer as she passes it to them. Any one sitting further away gets up and takes her own tea, helps herself to any food desired and returns to her place.

Formal Tea Time

For a formal tea a large table - like a dining room table is used. It is placed at one end of the room and covered with an attractive cloth. A centre piece of flowers is attractive and the tea trays are large enough to hold all but the plates of food. On the tea table are several plates containing two or three varieties of cake or hot breads.

Tea may be passed on trays or poured by friends of the hostess or club members who are asked to do so before hand.

No matter what method serving is used there are a few points to remember always:

1. Guests and club leaders should be served first.
2. Tea is served before passing any food.
3. Do not rush the passing of food - give the guests time to eat.
4. Do not hold empty cups too long -- replace them on a convenient table as soon as finished with them.
5. "Party" sandwiches should be thin and small. The crusts may or may not be removed as desired. Cookies and cakes should be small. If large portions are served or if cakes have sticky icings, forks should be provided.

Elaborate teas are in poor taste at the present time. They should be simple and friendly.

Banquets

A banquet is really a dinner sponsored by a Club after which special speakers are usually heard. The speeches usually take the form of toasts proposed and replied to. At least one guest speaker is ordinarily invited.

For a banquet, tables are set with white cloths and the best china and silver available. Flowers are used on the tables and candles give a pleasing effect. A head table is

usually arranged at which speakers, guests of honour and executive members sit. Place cards may be used at each place if desired, especially at the head table. Place cards should be plain, about an inch and a half high by two inches long. The name of the guest is written on this card and it is placed in front of the plate.

The chief formality of banquets consists in proposing toasts and replying to them. A "toast" is really a short speech expressing appreciation to some individual or group. It should be short and to the point - never more than 5 minutes in length. When the banquet itself is concluded the toastmaster calls for attention and begins the toast list by proposing a toast to "The King". She stands and raising her glass says "Gentlemen! The King". Everyone rises and drinks the toast. There is no clinking of glasses and, unless a band is in attendance, no music. No speech is made in proposing or responding to this toast. No one smokes or leaves before the toast to the king.

At the conclusion of a toast the speaker asks the guests to rise and drink to "so and so". There are occasions when you do not rise and drink a toast. Just remember this - when a toast is proposed to "you" (your group or club to which you belong) - do not rise.

Never arrange a long program after a banquet.

Club Parties

At all club parties there should be a reception committee comprised of club officers or some of them and club leaders. This committee acts as hostesses and meet everyone as they would in their own homes. Girls bringing friends or parents to these social functions should at once introduce them to members of the reception committee.

The same rules of etiquette apply at a club party as at a private one.

Suggestions

1. Invite a guest speaker to a club meeting. Every member should make a point of seeing that the guest is entertained.
2. Serve tea at club meetings for practice. Invite guests preferably your mothers to at least two club meetings. Serve tea formally and informally.
3. Plan to hold a banquet during the year. This might be for Achievement Day.

CLUB

NEWS

ALBERTA DEPARTMENT OF AGRICULTURE
HOME ECONOMICS EXTENSION SERVICE

OFFICE OF THE DISTRICT HOME ECONOMIST
WESTLOCK, Alberta Ph: 342-3575

Summer Newsletter, 1967.

Dear Leaders and 4-H Members:

Here are the results of the 4-H Clothing Club Achievement Days.

Barrhead 4-H Clothing - Leaders: Mrs. Gladys Harris; Mrs. Mildred Littke

Efficiency Winner and Club Week Delegate - Sharon Barton

2. Sherry Littke

3. Hazel Skirrow

Dapp 4-H Clothing - Leaders: Mrs. Chris Smith; Mrs. Mickey Hermanutz

Efficiency Winner - Brenda Glebe

2. Arlene Hermanutz

Club Week Delegate - Dolores Ruflange

Alternate Club Week Delegate - Linda Nutt

Linaria 4-H Clothing - Leaders: Mrs. Olga Hadley; Mrs. Olga Romanchuk; Mrs.
Olga Wingrove

Efficiency Winner - Noreen Smith

2. Debbie Wingrove

3. Anneke Rottier

Club Week Delegate - none eligible

Rich Valley 4-H Clothing - Leaders: Mrs. Agnes Johnson; Mrs. Elsie Lindstrom

Efficiency Winner - Kathleen Anderson

2. Monica Dzuris

Club Week Delegate - Mary Dzuris

Alternate Club Week Delegate - Judy Procuik

In order to attend Club Week the Efficiency Winner must be fourteen by the first of January this year. She is only entitled to attend Club Week once and to the T. Eaton award once.

Club Week for this area will be held at the Olds Agricultural and Vocational College from July 16th to 22nd. Those who will be attending will receive a letter of instructions from the 4-H Branch of the Department of Youth. If you are the Club Week

..... 2

delegate and cannot attend please inform your leader and let me know also. If you cannot attend the week of July 16th to 22nd it might be possible to attend one of the other club Weeks - one earlier, one later.

Public Speaking Finals - On July 18th at 7:30 p.m. the Northern Alberta Public Speaking Finals will be held at the Youth Building on the Exhibition grounds. Everyone is welcome.

All Club Secretary's minutes are now due in my office. I would like to commend some of the secretaries for their clear, concise accounts of meetings. Unfortunately there were some which were carelessly written. There were some spelling and grammatical errors too. If you are secretary next year, would you read your instructions carefully and send in minutes that are a credit to your club and the 4-H organization.

The Treasurer should also have her books balanced, audited and a copy returned to this office. I congratulate those who have already send the irs in.

Project Books - The best clothing project book in this area was that of Meloney Patterson, second year member of the Fort Assiniboine Multi-Project Club. Meloney will be attending Club Week this year as she was the Efficiency Winner for the Beef, Dairy and Clothing projects last year.

There is now no competition for first year project books. There were no wardrobe plans of competition calibre.

Attention Junior Leaders!! Would all Junior Leaders fill in and return their Junior Leadership forms. These records are required in order to nominate Junior Leaders for the Junior Leadership Camp at Goldeye Lake - August 13th to 19th.

Interprovincial Exchange Delegate - Alfred Efford, a 4-H member from Newfoundland will be visiting our area from July 13th to 18th. He will be the guest of the Fraser family of Clyde. I hope you will have an opportunity to meet a 4-H member from way down east.

Although our Clothing Club Achievement Days have been held most of your clubs are still meeting to work on thematic displays and floats. I hope your club plans one picnic or get together this summer. Best of luck in your exams and a happy vacation.

AN ANCIENT PRAYER

Give me a good digestion, Lord, and also something to digest;
Give me a healthy body, Lord, and sense to keep it at its best.
Give me a healthy mind, good Lord, to keep the good and pure in sight;
Which, seeing sin, is not appalled, but finds a way to set it right.

Give me a mind that is not bound, that does not whisper, whine or sigh.
Don't let me worry overmuch about this fussy thing called I.
Give me a sense of humor, Lord, give me the grace to see a joke,
To get some happiness from life and pass it on to other folk.

Yours for better 4-H work
Bertha M. McCutcheon
(Mrs.C.C.) Bertha M. McCutcheon, B.Ed.,
District Home Economist.

Chrystel Smith,
Box 66,
PIEROCH, Alta.

Chrystel Smith,
Box 66,
PIEROCH, Alta.

DISTRICT HOME ECONOMIST
DEPARTMENT OF AGRICULTURE
WESTLOCK, ALBERTA



Fourth Year
Aug 22/1968

My Cousin is Pamela Park

—THE WESTERN PRODUCER, THURSDAY, AUGUST 15, 1968—

4-H Highlights across the West



—U of S extension division photo
Saskatchewan 4-H members (back, left to right) Alan Bishoff, Keeler and Robert Ambros, Kerrobert and (front, left to right) Wendie Scholz, Langenburg, Pamela Park, Spring Valley and Joan Powell, Craik are enjoying a two-week travel award in New Brunswick. They left Saskatoon Aug. 12 to participate in the return part of a Saskatchewan-New Brunswick exchange made possible by a travel grant awarded to Canada's 4-H club movement by the Secretary of State Department, Ottawa. The \$10,000 grant has been allocated to the 10 provinces to assist in carrying out provincially-organized exchange programs during July and August.

LOCAL 4-H NEWS

Dapp 4-H Beef Club Makes Tours

DAPP. The meeting of the Club consisted of a tour of the members calves. The tour began at Clarks at 1:00 p.m. and ended at Nestroviches about 4:00 p.m. Eighteen members were present for the short meeting which was held afterwards.

It was decided that the members go to the Christmas party at Linaria if they wished to go. It was agreed that the club tour Swifts on the date suggested. After a discussion of a Christmas Party it was decided that we have it

on the 29th consisting of a skating and tobogganing party. Mrs. Nestrovich then served a delicious lunch.

EDMONTON Dec. 13 — On Wednesday December 13, fifteen members and three drivers met in Westlock at 9:00 a.m. to begin their journey to Swifts Canadian Packers Co. Ltd. While at Swifts, the members were shown the different departments and although not allowed on the killing floor found all other departments very interesting. After leaving Swifts, the mem-

bers had lunch at Northgate, which was bought by Mr. Wilders who said, "That's my Christmas present to the Club."

After lunch to fill in the afternoon the Club toured Honeyboy Bread Factory and looked over the Edmonton Stockyards. Everyone agreed it was a most interesting day.

The Christmas Party will be held on December 29 — bring your skates, club members and the next meeting will be on January 6th, 1968.

Fawcett 4-H Beef Club

100 people attend the 3rd annual Fawcett 4-H Beef Club Social Evening. The social evening was started promptly on December 9, at 8:00 p.m. in the Fawcett Community Hall with the monthly business meeting being brought to order.

The Slow Moving Vehicle Emblem Committee would like to bring to the attention of the public that as of January 1, 1968, it will be compulsory that all Slow Moving Vehicles driving on the road must have a S.M.V. emblem on them. To obtain these emblems contact one of the following people Steve Kalliel, Keith Slobodian, Sidney Watson and Ross Smith.

After a meeting a well planned program of entertainment was presented as follows:

—A pantomim called Dr. Crancase was acted by Johnny Kalliel and Keith Slobodian.

—short skit called the Pros-

pector and His Mules by Sidney Watson, Steve Kalliel, Ross Smith Brian Kalliel and Linda Smith.

—The songs "Do What You Do Well" and "Sweet Pea" were sung by Ronda Bell, Ellen Zittlau, and Jeanette Bell.

—A one-minute drama "The Stick-up," by Michael Kalliel and Ross Smith.

—A poem called "St. Peter At The Gate" was read by Brian Kalliel.

—Honey Dirks then played "This Land is Your Land" on her accordion.

—Rita Knobben and Rita Dirks sang "Send Me The Pillow."

—Everyone joined in on the "Sing Out" as we sang some favorite songs.

—After the "Sing Out" card games were played.

The evening came to a close as lunch was served and the last words of conversation were spoke.

Echo Hill 4-H News

by Keith Mitchell, Club Reporter

The regular meeting of the Echo Hill 4-H Beef Club was held at the home of Mr. T. McConaghy. The meeting was brought to order at 8:00 p.m. by the repeating of the pledge.

It was suggested that the club have a Christmas party on the fifteenth of December and a decorating committee was formed to decorate the hall and the tree on the evening of the 14th.

It was suggested that the club have a hay ride on the 28th day of December.

The club is again going to have a thematic display and members

JAN 6 1968
THIRD YEAR

Clyde 4-H

First 4-H Meeting at Dapp

The first meeting of the Dapp 4-H Clothing club was held in the school on October 7th. Our leaders are Mrs. Smith and assistant leader Mrs. Fillion. The officers for the year are: President, Audrey Beamish, vice president, Delores Ruffange, secretary Carol Fillion, treasurer, Chrystel Smith and club reporter Leona Chvojka. The next meeting will be held on October 28th at 2:00 p.m. in the school. All interested girls please attend.

A very successful achievement day was held by the Clyde 4-H Garden Horticulture Club. The judges included Mrs. McCutcheon, our D.H.E., Miss Fraser, Department of Youth, and Mr. T. J. Knight, Public relations Representative of the Alberta Wheat Pool who judged the Garden Club members on their flower arrangements, vegetables, salad plates, canning and freezing of fruits and vegetables, as well as displays and insects. The President, Ruth Fraser, was the chairman for the evenings program. The club report was given by the secretary, Lorraine Weg-

Clyde 4-H Garden Club

ernoski. The centennial paint up project is to be completed in 1968. The club entered a 4-H float in the Clyde and Westlock Parade and a Thematic display in the Westlock Fair. The Garden tour took place in August when all the members and the judges inspected the gardens. We had a delicious lunch under the trees at Wegernoski's farm. Concluding the tour with lunch on the Munro's lawn in the afternoon.

Our District Home Economist, Mrs. B. McCutcheon showed a film on "Good Manners At The Table."

also saw an excellent film at the Rally in Westlock called "Going Steady."

Early this spring the club got together at the Fraser home to make an eight pound fruit cake for the Centennial 4-H Rally in Edmonton.

The club reporter told of Ruth Fraser winning an Inter-provincial award trip an exchange to Manitoba for Centennial year.

Lorraine Wegernoski winning a trip to "Gold Eye" camp for Centennial year. Ronald Fraser win-

ing a trip to attend Conservation Camp in Manitoba in 1968 at the result of competitions of eliminations at Olds.

This year's activities made a busy but enjoyable year for the members.

The winner for the Alberta Wheat Pool award went to Debby Kohlruss for the best garden. Debby is a third year member and received her prize from Mr. Tommy Knight the Alberta Wheat Pool Public Relations Representative. The winners of the best project books were Joanne Simms, Shirley

Wegernoski, Gary Kohlruss and Marian Cunningham.

Garry Kohlruss won the best overall Achievement Day display. Shirley Kegernoski won the prize for the best costume for the next Centennial year 2067. We would like to thank the following merchants for their prizes which were donated by: Clyde Central Garage, Lux Transport, Sorenson's Store, Bon - Ton Store, Brinton Davies Insurance Co., Westlock Flower Shop, and L. G. Nelson's Hardware for the loan of the bricks and boards, a big "thank you."

ALBERTA DEPARTMENT OF AGRICULTURE
HOME ECONOMICS EXTENSION SERVICE

OFFICE OF THE DISTRICT HOME ECONOMIST
WESTLOCK, Alberta Ph: 342-3575

JUNE, 1968.

SUMMER DAYS

A pony, a dog, and a boy - a landscape of prairie,
With valley and woodland, and many a sun speckled stream,
Vacation! no school work - no questions and quizzes to harry,
The long hours of summer, to ride and to drift and to dream!

The smoke of the campfire, the sweet smell of green brush wood burning;
The nest of a plover that no one but they ever found;
The sight of a bear, or a deer, from their forage returning,
The shadows by moonlight, the softness of every night sound.

God's great out-of-doors! and young hearts for the riding and running;
With flowers, dawn fresh, and the scent of sun ripening hay.
Dark pine shadowed paths, and a ridge where wild berries are sunning!
And three kindred spirits to idle the summer away!

. Elma Helgason.

Dear 4-H Leaders and Club Members:

You have all been wondering who were the Efficiency Winners and especially who will represent your club at Vermilion this year. Doug Bienert informed us that Club Week for this region will be July 7th to 13th.

The Rural Youth Seminar will be held July 14th to 19th during Klondike Days at the Exhibition Grounds. Your leader has applications for this or call at this office.

All Club Leaders should have application forms for the 4-H Conservation Camp, August 18th to 23rd, west of Sundre; also for the 4-H Junior Leadership Seminar at Goldeye Lake from August 11th to 17th. Do enquire about the latter three events and apply if you are eligible.

Now for the 4-H Clothing Club Achievement Day results:

Clyde Stitch-in-Time Clothing Club:

Efficiency Winner - Debbie Kohlruess
Club Week Delegate - Beatrice Turner
Alternate Club Week Delegate - Shirley Wegernoski

Dapp Clothing Club

Efficiency Winner and Club Week Delegate - Chrystal Smith
Alternate Club Week Delegate - Carol Fillion.

Linaria Clothing Club

Efficiency Winner - Anneke Rottier
Club Week Delegate - Loretta Almost
Alternate Club Week Delegate - Barbara Baggett

Rich Valley Stitchers Clothing Club

Efficiency Winner - June Lindstrom
Club Week Delegate - Cecile Brand
Alternate Club Week Delegate - Karen Hove

Mr. Doug Harker, District Youth Representative will be announcing the results for the clubs in the Barrhead district. I would suggest that Barrhead Clothir Highridge Cool Cooks contact him soon.

REMINDER - In order to receive the Federal Provincial Grant each leader must fill out and return four copies of this form.

The SECRETARY is responsible for sending in copies of the minutes, membership list and summary of the club's activities.

The TREASURER must submit a statement to the club and have it balanced. Your leaders will help you out. It is a business like procedure to have a parent or leader audit the books and sign the statment before sending it to this office.

JUNIOR LEADERS, don't forget to fill out your Junior Leadership Record, have it signed by the leader and return to this office. Some of the clubs have sent in records but there are quite a few missing!

ATTENTION SECRETARIES! One secretary submits very fine minutes but most of you could improve yours. Here are some suggestions:

When writing your minutes try to be clear and concise in what you say. Your leaders or other club members may want to refer to your minutes at some later date.

Page 13 of the 4-H Club booklet "Conduct of a Business Meeting" outlines the items which should be included in your minutes:

In writing your minutes, please try to remember the following points:

- (1) The name of your club is the (name of town) 4-H Garden Club or the (name of town) 4-H Clothing Club, e.g., Pine Valley 4-H Garden Club.
- (2) Your spelling should be correct. If you are not sure how to spell a word, look it up in a dictionary. You might have your club leader or Jr. Leader read over your minutes before you mail them to the D.H.E. Some words which are often misspelled are: nomination, nominated; adjourned; cease; correspondence; acclamation.

..... 3

- (3) Your minutes should be written in paragraphs. There should be a separate paragraph for each topic discussed; e.g., business arising from the minutes; new business; nominations for a certain position. Headings at the beginning of a paragraph are good and make for easy reference.

A sample of minutes written in the correct form follows. Note the division into paragraphs and the description of the business.

Club: Hill Haven 4-H Clothing Club

Meeting No. 5

Date of Meeting: April 16th, 1965

Hour: 8:00 p.m.

Place: Town Hall

Local Leaders Present: Mrs. Jones

Officers Present: All

Members Present: 15

Members Absent: none

Visitors: 2

The president called the meeting to order at 8:00 p.m. "O'Canada" was sung and the members recited the "4-H Pledge".

Minutes - The secretary called the roll. Then she read the minutes of the previous meeting, Friday, April 2nd. Sally Scott moved the minutes be adopted as read. Jane Ross seconded the motion.

Business arising from the minutes was discussed. Jane Ross moved that we hold our spring tea on May 8th. Ruth Brown seconded the motion. The motion was carried.

Correspondence - The secretary read a letter from Mrs. Atkinson telling us our Achievement Day would be Thursday, May 27th.

Treasurer's Report - The treasurer, Ruth Brown, reported a balance of \$20.73 in the bank. There were no other reports from club officers.

New Business - Anne Wilson moved we elect a programme chairman for our Achievement Day programme. Martha Myers seconded the motion and the motion was carried.

Susan Smith, Marion Brown, Sally Scott and Jane Ross were nominated for the position of programme chairman. Anne Wilson moved nominations cease. Betty Brown seconded the motion. Marion Brown was elected Programme Chairman.

Guest Speaker - Mrs. Atkinson was our guest speaker. She gave us a talk on "Choosing Becoming Lines". Ruth Brown introduced Mrs. Atkinson and Susan Smith thanked her.

Project - Jane Ross gave a demonstration "How to Make a Placket". Laura Highes gave a talk on "Banquet Etiquette". Sally Scott moved the meeting be adjourned. The president adjourned the meeting at 9:30 p.m. The meeting was closed with the singing of "God Save the Queen".

N.B. - Club members note that the talks and demonstrations are held prior to the adjournment of the meeting. The project work is part of each meeting.

A Happy summer vacation and success in your exams is wish you by

Your former District Home Economist,

Bertha M. McCutcheon
(Mrs. C.C.) Bertha M. McCutcheon, B.Ed..

WESTERN UNION

TELETYPE

TO: [illegible]

FROM: [illegible]

RE: [illegible]

DATE: [illegible]

TIME: [illegible]

TO: [illegible]

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FROM: [illegible]

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FROM: [illegible]

RE: [illegible]



Cheryl Smith,

Box 66,

Pibach

ALBERTA News

N PRODUCER, THURSDAY, OCTOBER 5, 1967

Page Thirty-seven



**Looking back
through
summer**



◆Edmonton Regional 4-H Council organized a jamboree, pageant and candle-lighting ceremony held at Edmonton Gardens last April to mark the 50th anniversary of 4-H clubs in Alberta. More than 4000 persons, including 4-H members from throughout Alberta attended the celebration. Above Simone Demers of Legal and Stan Schellenberger of Spruce Grove, pose with the mammoth anniversary cake which was cut and distributed to the audience by 4-H members.

April 22
I went with Dapp 4-H

Other 4-H Clubs News IN ALBERTA

Golden Sunset News

The regular meeting of the Golden Sunset 4-H Beef Club was held November 5th, 1966 in the Tawatinaw School. It was decided that on November 12th, the ladies would ear-tag and weigh the club calves.

As a Centennial Project the members agreed to send away for their citizenship papers.

Mr. Joe Kalliel of Taylor Lake was the guest speaker. His topic was Feeding a Club Steer. Other talks were given by Mr. Brown on Record Books, Janet Brown on Public Speaking Regulations and Rose Marie Yaremko on Feeding Caring and Managing a Club Calf.

The next meeting of the Golden Sunset Club will be held at the Tawatinaw School on December 3rd, 1966.

20 Attend Dapp 4-H Meeting

There were 20 young folk gathered at the first meeting of the Dapp 4-H Beef Club last Saturday evening. This was 1966 re-organization night. A new executive was formed. Wayne Beamish became President and Leora Koeing accepted the Secretaryship.

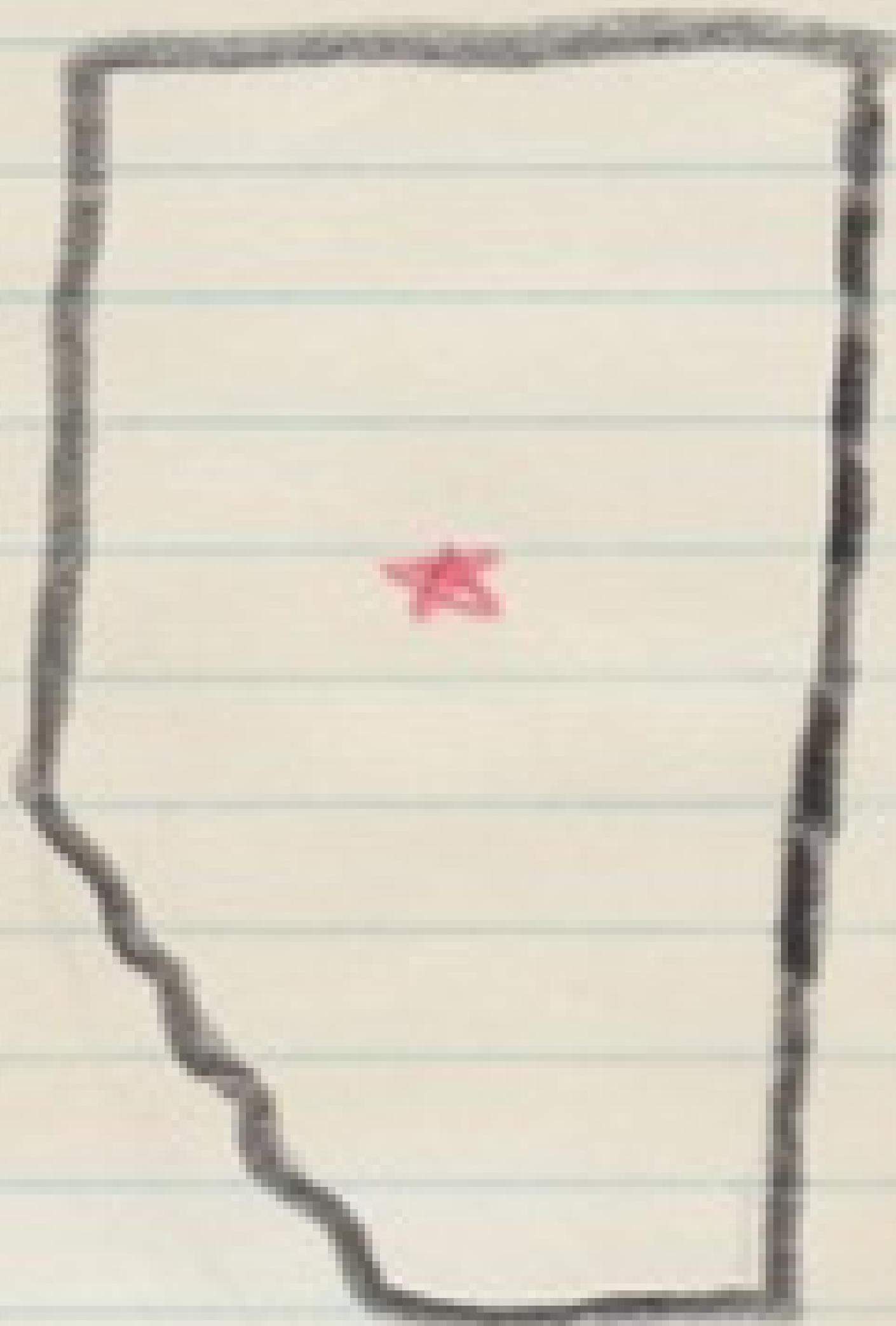
Donice Parsons is lunch convener and Ken Moreland Club reporter.

The years itinerary was discussed and is well on its way to making a useful and constructive year.

Mr. Jim Hoke gave a survey of his studies at Vermillion and Mr. Wilder's talk on "Do's" and "Don't" of Achievement Day was very helpful.

Audrey Beamish told of her week at Vermillion and Delaine Parsons of her week at Youth Camp which made an interesting evening.

Lunch was served by the past committee. The next meeting will be Nov. 3 at 8:30 p.m. in the Dapp School. Members and prospectives PLEASE NOTE TIME CHANGE.



Taken from Producer Oct 4, 1960

Alberta youth agency takes shape

By CLARENCE FAIRBAIRN

EDMONTON—Alberta's 4-H movement is now officially a part of the recently created department of youth, the first activity to be transferred to the new department—after its years of association with agriculture. Youth department officials are quick to state, however, that the arrival of 4-H does not mean a farm-oriented department will result.

On the contrary, they say, urban youth will gain from the successes the 4-H organization has recorded in the past.

Transfer of 4-H activities to the department of youth took place Sept. 1, when headquarters and regional 4-H staff were transferred from the department of agriculture. Complete transfer will be effective April 1, 1968, as the 50-year association with agriculture gradually ends.

Discussing the changeover, and plans for the new department, 29-year-old Robert Clark, minister of youth, said:

"Over the past 30 years, the department of agriculture has given strong leadership to this (4-H) popular program and has been pleased to note the continued expansion due to the confidence and public support that 4-H has received. The department of agriculture will continue to be vitally interested in, and associated with, 4-H activity in our province."

"We're going to move very carefully," he added, "not taking over the job someone else is doing."

"Possibly some will get the idea that the whole program is totally rural-oriented but the sky is the limit as to what we do after 4-H," he said.

He visualizes a program aimed at all youth from all backgrounds, and especially members of needy families.

A former farmer, teacher and 4-H club member, Bob Clark is not far removed in age from the young people at whom his department will be aiming its programs—and in some cases the programs might well include Albertans near his own age.

"We're certainly thinking of doing something for the young adult," he said in a recent interview. "a

survey in the U.S. showed that there is less public money spent on this age group than any other, yet we have here some of the most teachable individuals."

"There are over 700,000 persons in this province under the age of 25—half of the Canadian population is under 25.

This means young people must be ready to take a productive place in society if our way of life is to continue."

Homemaking and budgeting are



Frank Robinson, above, of the Baltimore Orioles, clinched the first triple crown in baseball in the last 10 years as the season came to a close on Sunday. Robinson won the American League batting title with a .316 average, the runs batted in with 122 and the home runs with 42.



two areas in which this group can be assisted, he said, "organization for these young people might provide training in family planning responsibility to the community budgeting and vocational selection.

Assisting Bob Clark in developing the youth program will be another Albertan with a rural background.

C. L. (Les) Usher, former supervisor of 4-H clubs in Alberta, has been named deputy minister of youth. Mr. Usher was born in rural Alberta and obtained an agricultural degree after service in the Canadian army. He took post graduate work in extension education at Colorado State University.

"We may extend the 4-H type of program into urban areas," Mr. Usher said. "It may not appeal and may have to have a different name—but the idea is not new, certainly not in the U.S."

He visualizes the development of rural-urban exchange visits and sees such activities as light horse riding and training, photography and dog training, as examples, being common to rural and urban areas.

There is also the prospect of training adults to serve as leaders for the young people and "we're hoping to work very much in recreation and sports, giving young athletes the opportunity to progress into competition elsewhere."

"We are purposely not establishing an age limit, and hope to broaden 4-H and add new depth."

Bob Clark has already added a new idea, in proposing an Alberta Service Corps—an organization that would see university and technical school students donating their skills and training to help others.

"Too many university students develop an unrealistic view of the world and begin to believe that

NATIONAL LEADER		FOLLOWER	
100	100	100	100
90	90	90	90
80	80	80	80
70	70	70	70
60	60	60	60
50	50	50	50
40	40	40	40
30	30	30	30
20	20	20	20
10	10	10	10
0	0	0	0

Young 4-Hers' Accomplishment



—ALBERTA GOVERNMENT PHOTO

Laura Pickles of Castor, Alta. recently received the Premier's Award, given by Alberta Premier E. C. Manning for outstanding achievement in 4-H. The award was presented (above) by Alberta Minister of Industry and Development A. R. Patrick, at Provincial 4-H Eliminations held at Olds Agricultural and Vocational College. Laura has completed seven project years in Castor clothing, garden and beef clubs and has held all club offices. At the eliminations, she was also named a delegate to the 1967 Centennial Seminar at L'Estereel, Quebec. Laura was one of 250 senior 4-H members competing for nine major awards at the Albi a Provincial 4-H Eliminations.

WESTLOCK, ALTA.

Members of Echo Hill beef club took their calves to Westlock where they held their achievement day in conjunction with Fawcett, Dapp, Vimy and Golden Sunset clubs.

Anna Burns and Maureen McConaghy showed the grand champion and reserve champion calves, respectively, in the Echo Hill competitions.

Other first and second place winners were:

Showmanship: 1. Anna Burns 2. Maureen McConaghy.

Grooming: 1. Anna Burns 2. Maureen McConaghy

Pee Wee champion: Barry Brown.

Pee Wee reserve champion: 1. McConaghy

Grooming: 1. Ian McConaghy.

Showmanship: 1. Ian McConaghy.

In the 4-H show ring

TREGARVA, SASK.

The achievement day of Valley View 4-H beef club was held at the Busby farm home. Grand champion steer was shown by Stewart Brandt and reserve championship went to Alan Rollins. Stewart's and Alan's calves placed first and second, respectively, in the heavy weight class.

First, second and third place winners in the various events were as follows:

Light weight: Rich-
ard and

Record books: 1. Anita Jorgensen 2. Alan Rollins 3. Martin Rollins.

Grand aggregate: 1. Heather Andrew 2. Anita Jorgensen 3. Stewart Brandt.

WORLD SERIES. The
it finally came into his own this
the and his steady pitching helped to
the first Baltimore Orioles to
that the Baltimore Orioles to
their first pennant in the club's
history in the 1966 World Series
on Wednesday at Los Angeles.

More Opportunities For Young Farm Children.

Goldeye Lake teen camps close

Teen camp activities at the Junior FUA Godeye Lake Camp have ended for the 1966 season. The camp is located 110 miles west of Red Deer in the foothills of the Rocky Mountains. It is owned by the Farmers' Union of Alberta and was developed through funds raised by the Farmers' Union and the major co-operative organizations.

A total of eight one-week camps were held this summer. The first series of five teen camps for young adults from 16 to 20 years of age, had an average attendance of 50 students per camp. They were selected and sponsored mainly by FUA and FWUA locals, local co-operative associations and 4-H clubs. The objectives of the program were to encourage the students to

become aware of the responsibility of good citizenship, philosophy and techniques of leadership and to gain an understanding of farm and co-operative organizations. Each camp organized a co-operative canteen which was operated by the students. Campers elected their own student government, which included a student council, recreation committee, canteen committee, camp newspaper and yearbook committee. The emphasis throughout the entire program was on group participation.

The Farmers' Union and Co-operative Development Association is responsible for co-ordinating the program for the teen camps. Staff is provided through the Alberta Wheat Pool, United Grain Growers, UFA Co-operative, Federated Co-operatives, Junior FUA Canadian Citizenship Branch and the Alberta government department of co-operative activities.

Ten students are selected from each teen camp and offered a scholarship by FU and CDA to attend a graduate seminar held the following year. This year the graduate seminar was held early in July. In 1966 a total of 12 students were selected from the camps to participate in a Centennial Student Award, which includes a trip to Expo 67 in Montreal and to other points in eastern Canada.

Another activity at the camp was a one-week citizenship course, sponsored by the Farm Women's Union of Alberta, with emphasis on human relations and including young people from white and Indian backgrounds. The camp season ended with a one-week leadership course for 4-H Junior Leaders under the sponsorship of the Alberta government 4-H branch.

4-H DELEGATES TOLD OF WORLD FOOD NEED

Delegates to the 35th National 4-H Club Conference were called upon to help fill the great need for food in the world, in a special presentation by Dr. Clarence F. Davan Jr., Skokie, Ill., Agricultural Market Research Manager for the International Minerals and Chemical Corporation.

Dr. Davan explained to the 184 delegates and leaders from all across Canada attending at the Chateau Laurier, that the number of persons needed to support the world's population will double by the year 2000.

"More and more technologists, researchers and teachers will be needed to give information to the man who needs it most, the farmer." He added from charted facts that the world's population is to increase 50% by the year 1980 and double by the year 2000. But the amount of food required will increase at a much greater rate.

Her Excellency Madame Vanier received the delegates in a special reception just prior to the group's departure for Uplands airport. The delegates presented a basket of fruit for delivery to his Excellency's bedside in hospital along with a message of sincere wishes for his speedy recovery.

Other Ottawa highlights included the laying of a wreath during Remembrance Day ceremonies, a tour of the Parliament Buildings and the presentation of certificates of Canadian Citizenship to each delegate at a banquet.

4-H World Wide



Dapp 4-H Clothing Club News

Second Year

1966-1967

Dapp 4-H Sewing Club

The Dapp 4-H Sewing Club had meetings on Nov. 14 and Dec. 5. The club also had a Christmas Party on December 19.

On the 14th of December we had a sewing meeting. The Pee Wees learned how to make seams while the First Years learned to do machine-made miters. The Senior members continued on with their first article.

At the Dec. 5th meeting Project Books were discussed.

We had a very successful Christmas Party on Dec. 19th at the home of Mrs. Bill Smith. The girls put on a small program, including games, songs, recitations, and skits. We had a huge lunch. Gifts were exchanged among the girls and leaders.

1966

Dapp 4-H Sewing Club

The Dapp 4-H Sewing Club had their regular meeting on November 7. All of the fifteen members were present, as well as club leaders, Mr. Jule Hermanutz and Mrs. Bill Smith. Four mothers were also present as guests. Dolores Rufiange and Sandra Montgomery gave a demonstration on 'Good Grooming' and Marilyn Rufiange and Loreen Ahn gave one on "Essential Tools for Sewing." Etiquette talks were given by Diane Dionne on 'Formal Tea Time,' Arlene Hermanutz on 'At the Theatre', Linda Foster on 'The Guest Speaker', and Chrystal Smith on 'On the Street.'

Lunch was served by Sandra Montgomery and Linda Nutt.

A very successful bake sale was held on Oct. 29th in Lindahl's Supermarket. Many thanks are extended to Mr. Lindahl and Mr. Miller for their kind co-operation.

1966

Dapp 4-H News

The Dapp 4-H Clothing Club had meetings on the 6th and 20th of February.

The meeting on February 6th was a business meeting. Chrystal Smith and Brenda Glebe gave a demonstration on inexpensive hints for Skin Care. Sandra Montgomery gave an etiquette talk on Good Manners and Loreen Ohn gave one on Manners at a Restaurant.

The meeting on February 20th was a project book meeting. Mrs. Ohn, a previous leader, gave the girls a most interesting talk on Project Books. At this meeting the Pee Wees worked on their scrap books, while the senior members worked on their project books.

1967

Dapp 4-H Club

The Dapp 4-H Clothing Club had their first meeting on Oct. 3 in Dapp School. There were thirteen members and nine mothers present. Mrs. McCutcheon showed two films on how to fit clothing and gave an interesting talk. Marilyn Rufiange gave a talk on Etiquette and Barbara Verbeek gave a demonstration on shoe care. Lunch was served by Linda Foster and Arlene Hermanutz. Following is a list of executives for this year.

Leader, Mrs. Bill Smith.
Assistant Leader, Mrs. Jule Hermanutz.
Junior Leader, Barbara Verbeek
President, Dolores Rufiange
Vice-President, Chrystal Smith,
Secretary, Linda Nutt.
Treasurer, Barbara Verbeek
Club Reporter, Arlene Hermanutz

Dapp 4-H Sewing Club

by a Member

The Dapp 4-H Sewing Club had a business meeting on January 9. Thirteen members and one parent were present.

Linda Nutt gave a demonstration, while Dolores Rufiange and Brenda Globe gave etiquette talks.

We discussed going to the Ice Capades. We also filled out a questionnaire from Olds. Mrs. Bill Smith accepted to be our Community Council Representative. It was decided that we would sell lunch at hockey games.

Lunch was served by Chrystal Smith.

The Club went to the Ice Capades on January 31. Many thanks to the men who took us in their cars: Mr. Harold Nutt, Mr. Joe Hermanutz and Mr. Jule Hermanutz. Also to the chaperons: Mrs. Joe Hermanutz and Mrs. Jule Hermanutz. The girls had a wonderful time.

We had a sewing meeting on January 23. The girls discussed going to the Jamboree in Edmonton and also to the Caravan in Westlock.

We also discussed our Centennial Project which is finding the History of the club.

The Pee Wee's practiced making seams, the first year's cut out their press mitts and the senior members continued on with their second articles.

ALBERTA DEPARTMENT OF AGRICULTURE
HOME ECONOMICS EXTENSION SERVICE

OFFICE OF THE DISTRICT HOME ECONOMIST
WESTLOCK, Alberta Ph: 342-3575

NOVEMBER, 1966.

Dear L-H Leaders and Members:

THIS WORLD OF OURS ----- Bertha L. Stone.

It's a beautiful world, this world of ours ---
With its fields and trees, its sudden showers.
With the glory of dawn, the bright parade
Of sunlit hours; the cool of shade.
With the emerald meadows, the sparkling stream;
The rose-tipped clouds at the sun's last gleam.
Soft light of the moon, and starlit sky;
Perfume-laden air; the breezes' sigh.
It's a colorful world, this world of ours ---
With its bright array of myriad flowers.
The azure blue sky; the sunset's thrill;
The soft purple haze on distant hill.
The brilliance of leaves at frost's first touch;
The cheer of the fire at evening's hush.
The jewel-like tints of the butterfly;
The glowing rainbow in rain-swept sky.
It's a musical world, this world of ours ---
The gurgle of brooks in playtime hours;
The crow of the cock as day is born;
The coo of the dove in early morn.
The rustle of wind among tall trees;
The song of the birds, the hum of bees.
The whippoorwill's call at close of day;
The laugh of a child at evening play.

The farm family and especially the gardeners develop an intense awareness of the beauty and beneficence of nature. This is truly "Our Father's world" which He shares with us.

The Garden-Horticulture Club scores are now complete and we have the following winners:

CLYDE Garden Horticulture Club

Leaders: Mrs. Esther Fraser; Mrs. Mamie Coley and Mrs. Georgina Wegernoski.
Club Week Delegate: Ruth Fraser
Alternate Club Week Delegate: Debbie Kohlruess

..... 2

FLATBUSH 4-H Garden Horticulture Club.

Leaders: Mrs. Geraldine Kochan; Mrs. Rose Aske

Club Week Delegate: Linda Booth

Alternate Club Week Delegate: Sharon Karmann

GRASSLAND 4-H Garden-Horticulture Club

Leader: Mrs. Mary Duniec

Club Week Delegate: Geraldine Sworin

Alternate Club Week Delegate: Mary Chopoidal

The best Project books were:

First Year - Diane Pysyk - Grassland
Darrel Coley - Clyde

Second Year - Geraldine Sworin - Grassland
Diane Kochan - Flatbush

There is now no competition at the provincial level for third year and up.

Provincial Project Book Competition

You may be interested in knowing who the Provincial Winners for food and Clothing are. Silver Trays are being engraved for the first place winners.

Food - 1st Year

Winner - Jan Marshall,
R. R. 1, Midnapore, Alberta

Alternate - Beverly Brinkman,
Craigville, Alberta

2nd Year

Winner - Barbara Moilicko,
Greencourt, Alberta

Alternate - Gwion Adams,
Priddis, Alberta.

Clothing - 1st Year

Winner - Arlene Hausauer,
Medicine Hat, Alberta.

Alternate - Judy Goodwin,
Boyle

Provincial Project Book Competition (Cont'd)

<u>Clothing</u>	-	<u>2nd Year</u>
Winner	-	Laura Pickles, Castor, Alberta
Alternate	-	Lucille Parson, Boyle, Alberta.

Wardrobe Plan

Winner	-	Simone Dowers, Loyal, Alberta.
Alternate	-	Lorraine Nielson, Penoka, Alberta.

This is the first year that our district has had any alternate winners. Congratulations to the Boyle Clothing Club and its leaders Mrs. Shirley Clapp and Mrs. Anne Andruski.

The Boyle and Grassland Clubs are now in the Athabasca District Home Economist's district under Miss Joyce Friedrich of Athabasca. We are sorry to lose you!

1966 4-H Fall Developments

Highridge 4-H Club has now become a Multi-project club with Beef and Food Sections as well as Clothing. Mrs. Elsie Williams is leader and looks after Clothing while Mrs. Gloria Paquette is the Food Project Leader. Mr. Lyle Kinsella leads the Beef Project.

Barrhead 4-H Clothing Club is now active with Mrs. Gladys Harris as leader and Mrs. Mildred Litke the assistant leader. There are twelve enthusiastic members.

Linaria Clothing Club under Mrs. Olga Hadley and Mrs. Olga Romanchuk and the one at Dapp have both reorganized. The latter's leaders are Mrs. William Smith and Mrs. Jule Hermanutz.

Fort Assiniboine which is a multi-project club again has a Clothing section under Mrs. Hank Kluin and Mrs. Ann Patterson.

First year Clothing Club members will be pleased to know that there will be no division into sections required for their project book. However, they will be expected to provide a durable cover and complete all record pages and include club news.

If I have not already visited your club I hope to do so before Christmas. I would like a copy of all Club programs as soon as possible.

Yours for a successful 4-H year.

Bertha M. McCutcheon
(Mrs. C.C.) Bertha M. McCutcheon, B.Ed.,
District Home Economist.

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PIBROCH, Alta.

DISTRICT HOME ECONOMIST
DEPARTMENT OF AGRICULTURE
WESTLOCK, ALBERTA



4-H

NEWSLETTER

OFFICE OF THE DISTRICT HOME ECONOMIST
WESTLOCK ALTA.

MARCH 1966

Dear 4-H Members and Leaders:

It is time to bring you up-to-date on plans for spring. As you know the end of the Clothing Club year is not too far off and Achievement Days have been set as follows:

Monday, May 2nd	-	Dapp 4-H Clothing Club
Wednesday, May 4th	-	Linaria 4-H Clothing Club
Tuesday, May 10th	-	Plamondon 4-H Clothing Club
Wednesday, May 11th	-	Boyle 4-H Clothing Club
Thursday, May 12th	-	Grassland 4-H Clothing Club
Wednesday, May 25th	-	Highridge 4-H Clothing Club

The Fort Assiniboine 4-H Clothing Club's Achievement Day will be held later.

Before Achievement Day all second, third, fourth and fifth year girls must have modeled one garment and have been given a score for fit. This score is out of ten and counts the same amount as the score given for the construction of that garment. Be sure that you have been scored for fit if you are not a first year member.

Do make sure that all your parents and friends are invited to the Achievement Day Program. If a new club can plan to attend another club's Achievement Day program it will be a valuable experience.

The dates for the 4-H Public Speaking Competitions have also been set.

Barrhead District Final - Thursday, April 7th at 8:00 p.m. United Church Hall

Westlock District Final - Saturday, April 9th at 2:30 p.m. in the Court Room, Provincial Building, Westlock

Regional Final for Athabasca, Barrhead, Mayerthorpe, Thorhild and Westlock Districts - Friday, April 15th at Barrhead at 2:00 p.m. in the United Church Hall.

The Northern Alberta Finals will be held at the Sportex Building in Edmonton at 1:30 p.m. on July 21st.

ALBERTA SEMINARS FOR YOUTH

Purpose - To provide a unique opportunity for the youth of our Province to discuss and debate current, social, economic and moral trends and by so doing to present their collective viewpoint on these questions to society at large and at the same time assess their own viewpoints and standards in these spheres.

Alberta Seminars for Youth (Cont'd)

Theme - "Pioneers of Canada's Second Century".

Special Features

- * An opportunity for young Albertans to express their feelings on important matters.
- * A chance to become acquainted with outstanding Canadians.
- * An opportunity to meet many others from all parts of the Province.
- * Group discussions.
- * Panels.
- * Questions to outstanding authorities in the fields under discussion.
- * Banquet.
- * Special Social Events.

If you are between 17 and 20 years inclusive, you may be interested in attending this course at the University of Alberta, Edmonton, May 13th and 14th. Further details and applications are available from this office. The deadline for applications is March 31st so make up your mind quickly.

WESTLOCK RALLY - Our Rally for the Westlock and Barrhead Districts will be held Tuesday, April 12th at St. Mary's Lower Hall in Westlock. This is an all day Rally starting at 10:00 a.m. We expect to finish by 4:00 p.m.

As usual there will be a few demonstrations by the members who are or will be sixteen by the first of November. They will be scored to decide who will be going to Competitions at Olds.

In the morning we plan to start with some mixer type games or competitions. I would like each club to delegate two members who will organize and carry out this activity. It may be a team type where everyone participates or for a couple of representatives from each group. There are ideas in the book "Recreational Activities" of which your club should have a copy. If not, send for one to this office.

Mrs. Frank Roberts of Westlock and Miss Joan Banta of Junior Activities will be the special speakers.

LUNCH - Would each club bring sandwiches and cookies or cake for a pot luck lunch?

GRASSLAND RALLY - On Saturday, April 23rd the Grassland, Boyle and Plamondon 4-H Clubs will meet at the Grassland School for their Rally. This too will be an all-day get acquainted social time for the 4-H members, leaders, parents and friends. The program is not all planned but I would like each club to have a contribution as I have suggested for the Westlock Rally. Lunch will be buffet type with foods that carry well such as sandwiches and cookies.

CLUB RECREATION

"YOU CAN DISCOVER MORE ABOUT A PERSON IN AN HOUR OF PLAY THAN IN A YEAR OF CONVERSATION". ---- PLATO.

Recreation is part of every 4-H meeting. It gives the member the personal satisfaction of participation and will develop feeling of belonging to the group.

Are you responsible for a game at your next meeting? The steps in preparing and leading a game are as follows:

HOW TO LEAD A GAME

SELECTION

1. Select a game the group can play - physically and mentally.
2. Select a game suitable to the meeting place.
3. Select a game suitable to the age group.

HOW TO LEAD A GAME (Cont'd)

PREPARATION

1. Know the game from memory.
2. Practise it before a close friend, member of the family or a mirror.
3. Collect any equipment needed.

PRESENTATION

1. Be enthusiastic (look as if you are having fun).
2. Get the attention of the group before giving instructions.
3. Arrange the group for the game.
4. Explain how to play the game and, if necessary, demonstrate.
5. Ask for questions (to see if the instructions were clear).
6. Play the game.
7. Correct mistakes or misunderstandings.
8. Play the game.
9. Have fun.
10. Stop the game while the players are still having fun.

EVALUATION

1. Did the game fit the time, place and group?
2. Did you have fun leading the game?
3. Did the group enjoy playing it?
4. Was your presentation clear?

HOW ABOUT A SING SONG

Singing is the universal language and should be a part of every meeting.

1. Use a variety of songs
2. Start with familiar songs, sing more than one and then introduce the new one.
3. Variety may be brought into the program by having part of the group hum, whistle or clap the rhythm while others sing. Take full advantage of special talent in groups by letting them sing solo verses.
4. Encourage singing for quality and harmony and not just for volume.
5. For the final song, choose one that all like to sing so that an effective ending will be made.

4-H GARDEN HORTICULTURE CLUBS - The Garden Horticulture Clubs are now being organized. Please rush your application forms so that the seeds

can be sent out in good time. I am expecting your programs too very shortly. If there are senior members who are able to take on the duties of Junior Leaders, please let me know so they can get their Junior Leaders' Guide and the Record Form they are to complete.

MEMO. TO LEADERS - I am enclosing Leaders' Score Sheets and Federal Provincial Grant Forms. Would you have these completed by Achievement Day so that I can bring them back with me to the office? Please make sure that all club records are completed and the required statements sent in as soon after Achievement Day as possible. All Achievement Day exhibits must be ready for judging at 5:00 p.m. - earlier if possible, please.

Looking forward to Rally and to Achievement Day.

Bertha M. McCutcheon

(Mrs. C.C.) Bertha M. McCutcheon, B.Ed.,
District Home Economist.